We pay tribute to **The Trial of a Time Lord**'s Inquisitor, the unforgettable **LYNDA BELLINGHAM**

DOCTOR WHO MAGAZINE™

"When I was asked if I'd be interested in playing the Master, I couldn't quite get my head around it..."

MISS ME?

MICHELLE GOMEZ reveals why THE MASTER has become... THE MISTRESS!

PLUS!

- **THE DOCTOR** – Is he a HERO... or a HYPOCRITE?
- **SIOBHAN REDMOND** IS THE RANI!
- **THE EMPTY CHILD**
- **DOUGLAS MACKINNON**

ISSUE 480
Winter 2014/15
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PULL TO OPEN
31

INTERVIEWS

14 MICHELLE GOMEZ
18 DOUGLAS MACKINNON

FEATURES

24 IS THE DOCTOR A GOOD MAN?
44 LYNDA BELLINGHAM REMEMBERED
52 THE RANI ELITE

REGULARS

4 STEVEN MOFFAT
5 GALLIFREY GUARDIAN
8 BEYOND THE TARDIS
9 PUBLIC IMAGE
10 GALAXY FORUM
31 COMIC STRIP *The Eye of Torment* Part 4
43 RELATIVE DIMENSIONS
48 THE TIME TEAM *Journey's End*
56 THE FACT OF FICTION *The Empty Child/ The Doctor Dances*
68 THE DWM REVIEW
76 COMING SOON
80 COMPETITIONS
81 CROSSWORD
82 WOTCHA!

WIN!
80
DOCTOR WHO
THE COMPLETE EIGHTH SERIES
DARK EYES 3
DOCTOR WHO AND THE CARNIVAL OF MONSTERS
WHOAH!

"Sometimes the only choices you have are bad ones…"

LETTER FROM THE EDITOR

It's a bit of a Time Lady-themed issue of **DWM** this month – although, in case you think we actually plan these things, I have to confess that I've only just noticed this fact now I'm coming to write this editorial. Inside these pages, you'll find interviews with three different Time Ladies.

Firstly, we have Michelle Gomez – the latest incarnation of that galactic jackanapes, the Master. And by now you'll have seen just how brilliantly Michelle has stepped into the shoes of her male predecessors. Did you guess the identity of the mysterious Missy? My favourite fan theory was that she was an evil future version of Clara ('Miss C', you see?). Still, it's nice to see that Time Lords really *can* change gender. Whatever next – the Interfering Nun? (Actually, that could work…)

Secondly, we speak to Siobhan Redmond – who has taken over the role of that unscrupulous scientist, the Rani, for audio company Big Finish, following the recent death of Kate O'Mara, who originally played the character on television. It's always difficult taking over a role from another actor, particularly when you're the first person to do so, and you're doing it in the saddest of circumstances. But I'm sure you'll agree when you hear *The Rani Elite* that Siobhan has done the Rani – and Kate – justice.

And thirdly, and most sadly, we present a posthumous piece with the much-loved actress and presenter Lynda Bellingham, whose brave struggle with cancer touched the hearts of the British public earlier this year. Lynda, of course, played the Inquisitor in the 1986 season-long epic *The Trial of a Time Lord* – and even though you won't see her on many people's 'companion lists', by our reckoning the fact that she appeared across an entire season makes her a former series regular. Lynda was clearly a staunch supporter of the show, and proud of her part in it – and she returned to play the Inquisitor (finally getting out from behind that desk) for Big Finish in several audio plays. Check out the *Gallifrey* spin-off series for some more Time Lady action!

We hope you enjoy all of these interviews – and the rest of the magazine, of course – as we count down the days until Christmas, when Santa himself will be paying the Doctor a visit. Now that ending to *Death in Heaven* really *was* surprising…

Tom

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STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"The Doctor doesn't realise it yet, but the Time Lock no longer holds."

DANIEL PITTS asks: Was the barn Clara visits in *Listen* on Gallifrey, or a different planet? If it's Gallifrey, is it not time-locked? The sky didn't look burnt orange when we saw the outside of the barn in *The Day of the Doctor*, so does this mean it's another planet?
In my head, he's in the Wastelands of Gallifrey (where the burnt orange dims to a lovely blue). Originally the script specified this, but I cut that, to give myself some wiggle room, should I ever need it. I wonder if this is a Time Lock question? Gallifrey and the events of the Time War are supposed to be held in a Time Lock, preventing the Doctor's return. However, in *The Day of the Doctor*, the Moment not only unlocked those events, she also allowed them to change. The Doctor doesn't realise it yet, but, as demonstrated in *Listen*, the Time Lock no longer holds...

DAVID BROWN asks: In *The End of Time*, a Time Lady claims that the Doctor is in possession of 'the Moment'. I was wondering whether Russell T Davies had given you any hints regarding the mythology of the Time War before you started on *The Day of the Doctor*?
Um. I think I asked him ages ago, about something else. And I wish I could remember what he said. Of course – as the great man himself once said in this very column – if it's not established on screen, it's not 'real' yet. So the version of the Moment we end up with in *The Day of the Doctor* is probably quite different from Russell's original idea. But, you know, that's how it's supposed to work: things change and develop in unexpected ways, and then you cast Billie Piper.

FINLAY WORRALLO asks: How long did the War Doctor live for? Surely he must have had a very long life to go from young man to old man? But he claimed he was only 800, when the Seventh Doctor said he was 953, so how does that work?
The Doctor has no idea how old he is (how would be keep count?), and so just plucks a likely number from the air, whenever he's asked. He specifically mentions that he's lost track in *The Day of the Doctor*.

MATTHEW FOSTER asks: In *Blink*, the four Weeping Angels are left facing each other after the TARDIS dematerialises. It is said that they would 'never move again'. But what if someone turned off the lights?
Eventually the bulb just failed, and in the darkness there was movement again. Where did they go? Look out of your window.

PETER KUREK asks: In *Nightmare in Silver*, we saw all the Cybermen eliminated by Porridge, but in *The Time of the Doctor*, we saw an entire Cyberfleet return. How did they come back?
You need to watch the end of *Nightmare* again.

DAN ALPER asks: Who came up with naming Vastra, Jenny and Strax the 'Paternoster Gang' and is there a meaning behind the name?

The Paternoster Gang: got their name out of a book.

It comes from Clayton Hickman's *The Brilliant Book 2012*. He opted for Paternoster Row as their address, and I liked the name, so started calling them the Paternoster Gang.

GAVIN CHAPMAN-WOODS asks: How much of the lead actor's personality actually informs the personality of the Doctor?
Not so much their personality, as their acting instincts: with both Matt and Peter I tried to be led by them as much as possible. You don't hire acting talent like that, and then tell them how to act. The big note, really, is: own this show.

MATT COZENS asks: The Valeyard is an amalgamation of the Doctor's darker sides from between his Twelfth and final incarnations. However, with the introduction of the War Doctor, and also the fact of the metacrisis Doctor, where does that place the Valeyard now?
I'm not sure if I ever completely understood what the Valeyard was, so I don't know. By the way, that's not me criticising the Valeyard, I thought he was a really cool idea, and the enigma was intentional. I *like* not knowing. I think we probably never should.

HENRY MENDOZA asks: In *Flatline*, why did the Doctor's hair suddenly lose three inches in height while on board the TARDIS, before growing back again at the end of the episode?
Dimensional anomalies – hair is remarkably vulnerable to those phenomena. Oh, okay. You know, *Flatline* was a wonderful surprise, for me and for Brian Minchin. Now there was a patchwork production. Most of it was shot at the exact time as *Mummy on the Orient Express*, and then it felt like there were pick-ups for *months* afterwards. And then there were those wonderful effects, only available heart-stopping seconds before the deadline. But Jamie Mathieson's amazing script – and Douglas Mackinnon's fearless direction – pulled off something magical. None of which changes the fact that at some point during the process, Peter Capaldi had a haircut.

"I can't see anything wrong with my hair."

ELIZABETH W asks: If the Doctor can speak any language, can he do sign language?
Looks at script in development. Scratches head. Look, I'll be right back to you...

CRAIG POTTER asks: If the phone call to the TARDIS in *The Big Bang* was from the same Orient Express, where was the Egyptian Goddess?
Ahh, that phone call was just to tempt the Doctor on board. Not exactly honest, bigging it up like crazy. You know how the holiday never matches up to the brochure?

JOE MAIELLO asks: What do you think the odds of seeing a *Doctor Who/Star Trek* crossover would be? Even just a shot of the *USS Enterprise* in the background?
I'd do it in a heartbeat. Talk to the other lot.

JACOB LOCKETT asks: Do you think the Twelfth Doctor and Amy Pond would get along if they ever met?
AMY: Doctor!!
THE DOCTOR: Amy! It's me.
AMY: This is amazing! I never thought I'd see you again.
THE DOCTOR: It's me, the Doctor.
AMY: I know it's you. Why do you keep saying it's you?
THE DOCTOR: I changed my face.
AMY: A bit, I suppose.
THE DOCTOR: I look completely different. I look older.
AMY: A bit older.
THE DOCTOR: A lot older. I'm mature, look at me. I have gravitas.
AMY: ... are you a magician now?
THE DOCTOR: I'm a completely different Doctor!
AMY: A bit different.
THE DOCTOR: Completely different.
AMY: Tell you what's good, though.
THE DOCTOR: Oh, fine, tell me! Tell me what's good, Pond!
AMY: You've managed to lose that accent. **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Return of the Third Doctor!

The era of the Third Doctor will live again in brand-new narrated full-cast stories from Big Finish Productions. *The Third Doctor Adventures* reunites Katy Manning as Jo Grant and Richard Franklin as Captain Mike Yates, while Tim Treloar narrates and provides the voice of the Doctor.

"One thing we've learned at Big Finish is how effectively we can recreate past eras of *Doctor Who*, even if key members of the cast are very sadly no longer with us," says producer David Richardson. "As with our *Early Adventures*, these stories will authentically recreate the world of the Third Doctor, while paying tribute to the brilliant incarnation created by Jon Pertwee. We don't see this as recasting the Doctor; Tim is playing the narrator, who in turn performs the Doctor's dialogue, but the effect is so convincing that Katy was constantly praising his work during the recording."

"It's so wonderful to have Jon back in my life," Katy tells **DWM**. "Tim has actually managed to be the closest you will ever get to having Jon back on audio."

A Third Doctor for a new generation! Richard Franklin and Katy Manning with Tim Treloar.

"Tim actually auditioned for this a few years ago, without us ever realising it," says executive producer and director Nicholas Briggs. "When we recorded *Destination: Nerva*, the first of our Fourth Doctor stories, Tim played a British army officer from the Victorian era. Both Tom Baker and I commented that we thought he sounded like Jon, and that led to my casting him as the Third Doctor in our 50th anniversary story *The Light at the End*. And now he's back in two wonderfully typical Third Doctor stories…

"Tim put days and days of work into this before the recording. We sent him DVDs of old episodes which he watched again and again, and he had clips on his phone at the recording – so during every break he'd play it back. He was so totally dedicated to getting it right. He'd analysed Jon's performance to the last detail, noting every tick and vocal inflection, and that pays off in a superb performance."

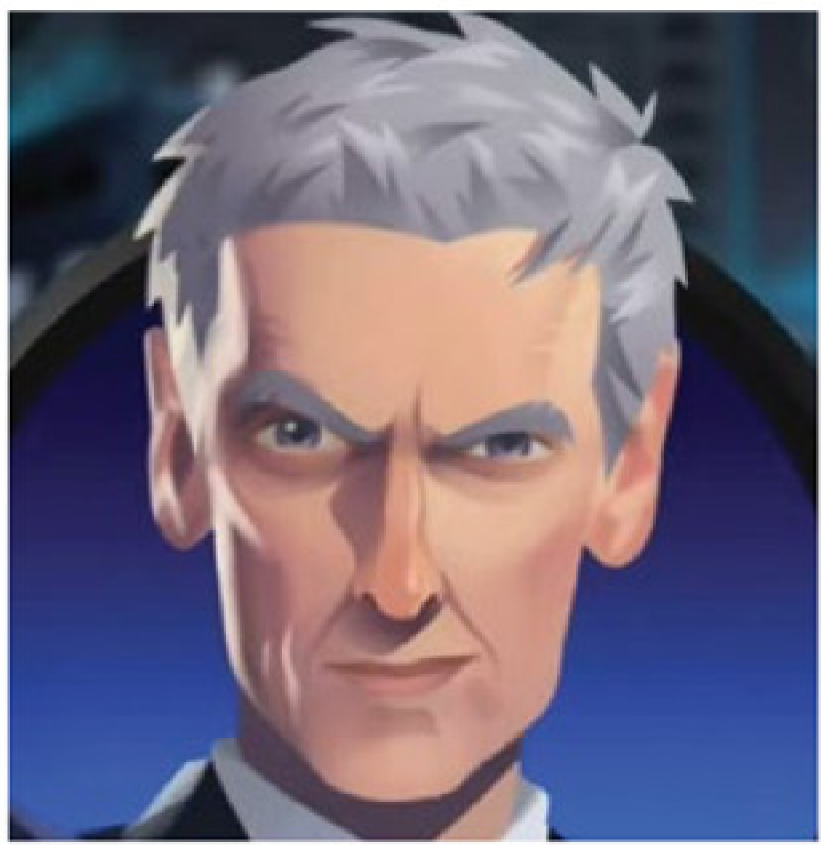
The Third Doctor Adventures box set will contain *Prisoners of the Lake*, an Earth-bound UNIT story by Justin Richards, and *The Havoc of Empires*, an outer space tale by Andy Lane, and will be released in October 2015.

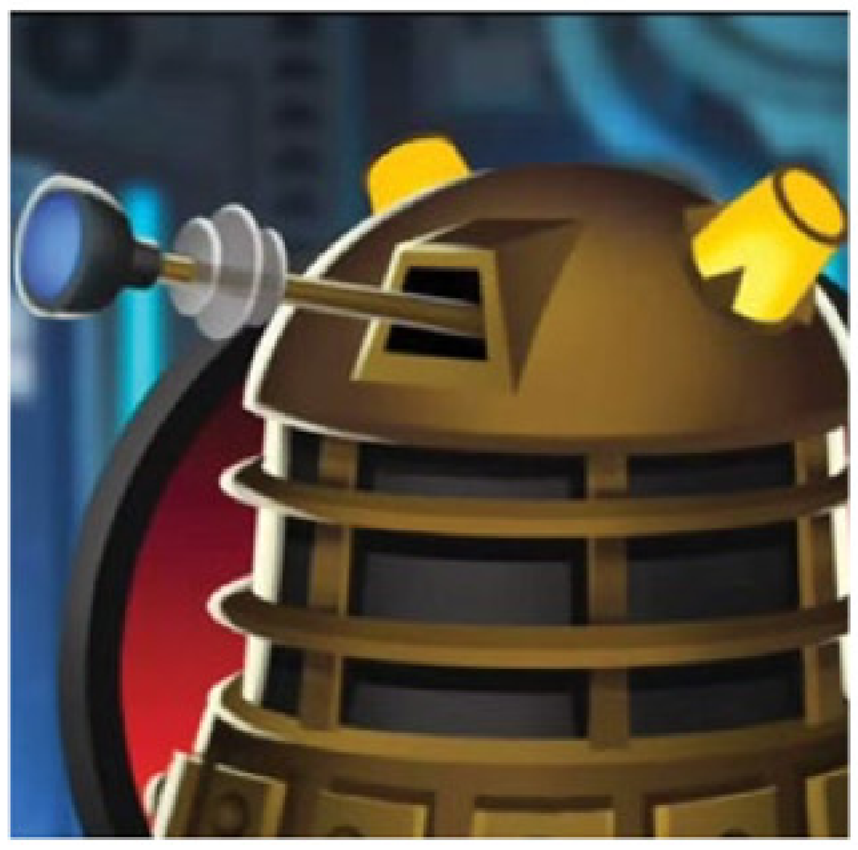
New from BBC Audio

February 2015 will see a reading of Ben Aaronovitch's *Remembrance of the Daleks* novelisation, read by Terry Molloy, with Dalek voices by Nicholas Briggs. Also in February, David Troughton reads *Tales of Trenzalore*, the quartet of Eleventh Doctor stories first published as a book in 2014, comprising Justin Richards' *Let it Snow*, George Mann's *An Apple a Day*, Paul Finch's *Strangers in the Outland* and Mark Morris' *The Dreaming*.

March sees the Fourth Doctor novelisation *Doctor Who and the Deadly Assassin* by Terrance Dicks read by Geoffrey Beevers; while the 1999 Fourth Doctor novel *Corpse Marker* will be the first in an occasional series of readings of BBC Books' 'Past Doctor Adventures' originally published in the late 1990s and early 2000s. The reader is to be confirmed.

Doctor and Dalek game





The BBC has launched *The Doctor and the Dalek*, a new online game for CBBC audiences voiced by Peter Capaldi and Nicholas Briggs.

The game is the latest interactive *Doctor Who* adventure by writer Phil Ford, and sees the Doctor thrown into a dangerous quest in which features both Daleks and Cybermen.

The Doctor and the Dalek has been specially released to be part of the BBC's Make it Digital initiative to inspire a new generation to get creative with coding, digital technology and programming. It is available at *bbc.co.uk/cbbc* free of charge.

BAFTA Cymru Award

■ *Doctor Who* has bagged yet another trophy – a British Academy Cymru Award for Best Special, Visual Effects and Graphics. The awards ceremony took place on Sunday 26 October at Cardiff's Wales Millennium Centre. The effects team was present to accept the honour. Also nominated for an award was the *Doctor Who* sound team, which lost out to *Cardiff Singer of the World*.

Christmas on Vinyl

DOCTOR WHO
A CHRISTMAS CAROL

■ Murray Gold's soundtrack to 2010's *A Christmas Carol* will be issued on white vinyl by Silva Screen on 1 December, priced £16.99. The first limited pressing of this record will run to 500 copies only. Visit *drwho.tmstor.es* for more details. The soundtracks for 2013's *The Day of the Doctor* and *The Time of the Doctor* are released for CD and download on 24 November.

Symphonic Dates

■ Tickets are on sale for the *Doctor Who Symphonic Spectacular* in 2015. There will be two shows per day (at 3.00pm and 7:30pm) at the following venues: SSE Arena, Wembley, London on 23 May; Motorpoint Arena, Cardiff on 25 May; National Indoor Arena, Birmingham on 26 May; First Direct Arena, Leeds on 27 May; Metro Radio Arena, Newcastle on 28 May; and SSE Hydro, Glasgow on 29 May. Visit *tinyurl.com/Symphonic2015* for more details. Don't miss the next **DWM** for a chance to win free tickets.

Ho-ho-ho! Special Christmas offer!

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BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

A dapper Samuel Anderson at the opening night of *Urinetown*.

© REX

Honorary Time Lord

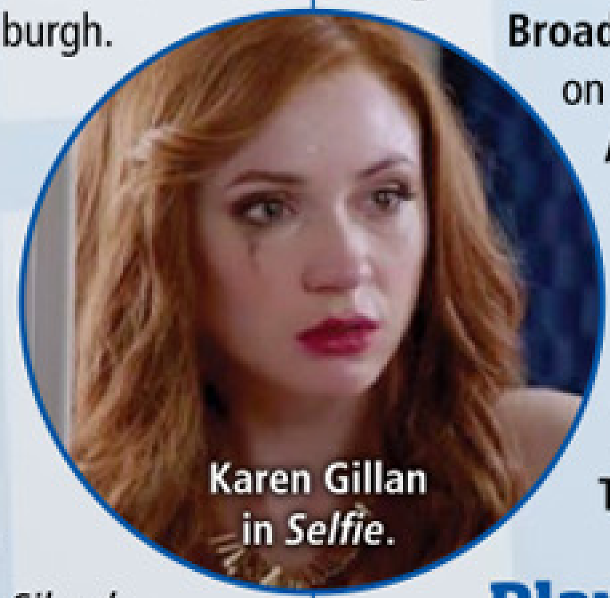
■ **Peter Capaldi** presented the award for Child of Courage to Jack Mackay at the Pride of Britain Awards on 7 October, dubbing him an honorary Time Lord for saving his mother and baby brother from a dangerous dog. He interviewed artist/writer John Byrne at the Scottish National Portrait Gallery on 8 October (*tinyurl.com/CapaldiChat*). *Paddington* arrives in cinemas on 28 November featuring Peter as Mr Curry, and Peter, plus its star **Hugh Bonneville**, UNICEF ambassador **Michael Sheen** and **Davina McCall** have provided designs for the *Paddington Trail* featuring 50 Paddington statues placed around London. In October, a spoon-playing **Sylvester McCoy** appeared as Dr MacGillivery in a John Byrne adaptation of Chekhov's *Three Sisters*, in theatres in Glasgow and Edinburgh.

Pink Trollies

■ **Samuel Anderson**, who has been filming Alan Bennett's *The Lady in the Van* reportedly as a Jehovah's Witness, plays Valco supermarket's new ambitious assistant manager Daniel opposite *Nightmare in Silver*'s **Jason Watkins** in Sky1's *Trollied* Series Four until 22 December. Sam attended the opening night of *Urinetown* at the Apollo Theatre in London on 8 October.

National Treasures

■ **Arthur Darvill** will don long johns for his National Theatre début as Long John Silver in an adaptation of *Treasure Island* in repertory at the Olivier Theatre from 3 December to 8 April. From 20 January *The Sarah Jane Adventures*' **Anjli Mohindra** arrives next door at the Lyttelton in *Dara* until 4 April running concurrently with *Man and Superman* featuring *Torchwood*'s **Indira Varma** as Ann from 17 February to 17 May (NT tickets are obtainable via 020 7452 3000 or *www.nationaltheatre.org.uk*). **Karen Gillan**, who has promoted *Selfie* on various US TV talk shows, features in TV On The Radio's music video for *Happy Idiot* (search You Tube for 'Happy Idiot Karen Gillan').



Karen Gillan in *Selfie*.

Love & War Doctors

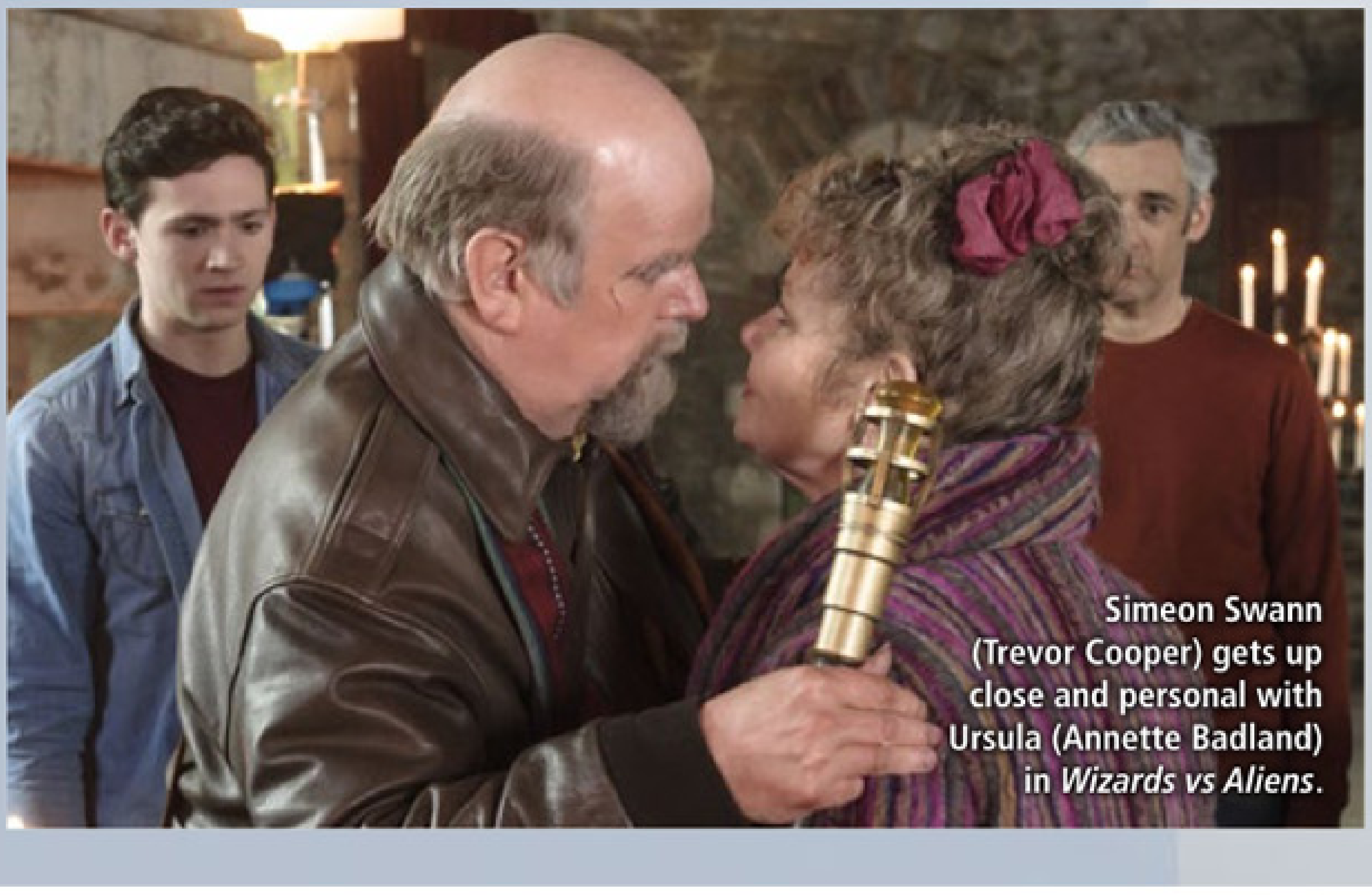
■ **David Tennant**, who appears in the anti-sexual harassment video *Never OK* and has lent support to Emma Watson's *HeForShe* gender equality campaign, stars as Mark in indie romcom short *96 Ways To Say I Love You* co-starring **Georgia Moffett** (who made her third *Casualty* appearance on 1 November), **Nina Sosanya** and **Ingrid Oliver**. Work on *Chris Chibnall*'s **Broadchurch** Series Two completed on 12 October, starring David, **Arthur Darvill**, **Eve Myles**, **Olivia Colman** and **Meera Syal**. **John Hurt** plays Tom in forthcoming Sky Atlantic six-part tri-lingual (English/French/Serbian) crime drama **The Last Panthers**.

Playing Safe

■ **Christopher Eccleston**, who appears with Maxine Peake and **Sheila Hancock** in an afternoon of prose, poetry, and drama at Peel Hall, Salford University on 23 November, is filming four-part ITV Lake District thriller *Safe House* playing former detective now guest house owner Robert opposite *The Parting of the Ways*' **Paterson Joseph** and *Deep Breath*'s **Peter Fernandino**.

Companion Piece

■ **Catherine Tate** presented Radio 2's *The Mother of Modern Theatre* on 10 November marking theatre director Joan Littlewood's birth centenary. Production on Series Two of Sky Atlantic's *Penny Dreadful* is underway in Dublin with **Billie Piper**, who reprises Brona Croft opposite **Timothy Dalton** and **Helen McCrory** (*Peaky Blinders* Series Two's Aunt Polly directed by **Colm McCarthy**), saying, "it's going to be even more full-throttle than last year." **Louise Jameson**, whose C4 *Toast of London* episode airs in November, lately played Mrs Conway in *Time and the Conways* at the Nottingham Playhouse. **Sophie Aldred** is Angela Spooner opposite *Torchwood*'s **Tom Price** as the older Simon in *The Search for Simon* out on DVD. **Bruno Langley** has recorded a *Coronation Street* Special for ITV's revival of *Keep It in the Family* presented by **Bradley Walsh**.



Simeon Swann (Trevor Cooper) gets up close and personal with Ursula (Annette Badland) in *Wizards vs Aliens*.

Code Master

■ **John Simm**, who is recording ITV drama *Code of a Killer*, directed by **James Strong** opposite **Robert Glenister** and Big Finish's Rani **Siobhan Redmond**, playing DNA fingerprinting pioneer Dr Alec Jeffreys, was at Cannes' MIPCOM with Glen Morgan on 13 October promoting his role as Jack Whelan in *Intruders* executive produced by **Julie Gardner** airing on BBC Two until 8 December. Two days later **Steven Moffat** shared a science-fiction television platform with M Night Shyamalan and Morgan.

Awards

■ At the ECA (Event Cinema Association) Awards on 16 October *Doctor Who* won Gold (representing more than 500,000 admissions) for *The Day of the Doctor*. **John Barrowman** donned Stewart tartan to collect his MBE from Princess Anne at Buckingham Palace on 14 October. **Mark Gatiss**, who reprises Tycho Nestoris in *Games of Thrones* Season Five next spring, and appears in the new *Dad's Army* movie opposite **Toby Jones**, **Bill Nighy**, **Michael Gambon**, **Daniel Mays** and **Sarah Lancashire**, presented *Sherlock*'s Andrew Scott with the Style and Culture gong at the *Attitude* Awards on 13 October, having attended *Great Britain*'s West End transfer opening at the Theatre Royal Haymarket on 29 September with **Richard E Grant** and **Steven Moffat**.

Quickies

■ **Jacqueline King**, who was Olive Fincher in *Holby City* (21 October), plays Trinë in forthcoming feature film *Writers Retreat*. **Gugu Mbatha-Raw** stars as pop star Noni Jean in *Beyond the Lights* (US cinemas from 14 November). **Daniel Anthony** reprised Jamie Collier for **Matt Bardock**'s *Casualty* funeral episode (11 October). **Phil Ford** stewards *Wizards vs Aliens* Series Three on CBBC (to 25 November) which features **Annette Badland** and **Trevor Cooper**. **Chris Clough** is producer of BBC One's *The Missing*, which runs until 16 December.

Victor Winding in *The Faceless Ones*.

Obituary

■ **Linda Bellingham OBE**, who was the Inquisitor in 1986's *The Trial of a Time Lord* and audios *Trial of the Valeyard* and the *Gallifrey* series, died on 19 October aged 66, days after publication of her inspirational memoir *There's Something I've Been Dying to Tell You*. See page 44 for a full tribute. **Victor Winding**, who was Spencer in *The Faceless Ones*, died on 9 October aged 85. Prolific extra **Barry Summerford** (sometimes accredited Summerfield), who spanned 10 stories between *Invasion of the Dinosaurs* and *The Keeper of Traken* plus *Shada*, died recently aged 71. **Michael Burrell**, who was the voice of Avatar Man in *The Lodger*, died on 28 June aged 77. DWM

PUBLIC IMAGE

How many people watched the latest episodes? We get to grips with the stats…

COMPILED BY **TOM SPILSBURY**

Ratings hold steady as the Doctor goes late

***Doctor Who* entered new territory on Saturday 27 September, with the show moving to its latest-ever timeslot on BBC One.**

The current series had already been airing in a later slot than usual, with *Deep Breath* launching at 7:50pm, and the next four episodes going out at 7:30pm. Given that recent seasons of *Doctor Who* have tended to be shown before 7pm, the move to 8:30pm for the sixth episode of Peter Capaldi's début series was quite a change, to say the least. Indeed, the only time *Doctor Who* had ever been shown quite so late previously was for 1996's TV Movie starring Paul McGann, which also went out at 8:30pm, albeit on a Bank Holiday Monday.

The reason for this change? Three words: *Strictly Come Dancing*. The popular dancing show has run in the autumn on Saturday nights for the past ten years, whereas *Doctor Who* has usually been shown in the spring since 2005. With *Strictly*'s return, and the need for the live show to avoid clashing heavily with its ITV rival *The X Factor*, the Doctor has unavoidably been pushed far later in the evening, putting him into the slot that has been occupied successfully by *Merlin* and (slightly less successfully) by *Atlantis*, in recent years.

There are several potential pros and cons to the timeslot change from *Doctor Who*'s point of view. The main positive aspect is that *Strictly Come Dancing* is a far stronger show than *Tumble*, which had been the Doctor's 'lead-in' programme for the first five weeks. *Tumble* attracted in the region of three million viewers each week, but with seven or eight million people watching *Strictly* live, there could be the possibility of more of those so-called 'casual viewers' sticking with BBC One to watch *Doctor Who* too.

On the down side, *Doctor Who* has rarely faced such strong ITV competition, and a full clash with *The X Factor* could be damaging. On top of that, there's the question of whether 8:30pm is simply too late for some of the younger viewers in *Doctor Who*'s audience.

In the event, the ratings for *Doctor Who* have stayed at roughly the same level that they were before. *The Caretaker* had a BARB rating of **6.82 million** – by a whisker making it the lowest rated episode of the current season so far. By contrast, *Strictly Come Dancing* had 9.40m and *The X Factor* had 8.47m.

What *is* possibly surprising is that the timeslot change made little or no difference to *Doctor Who*'s 'live' audience. With the exception of the first episode, which predictably gained a far larger audience than the rest of the season, all of Peter Capaldi's episodes have attracted between 3.6m and 3.8m 'live' viewers. The remaining viewers – around three million plus – have watched on 'timeshift' during the week. With the later timeslot, and the boost from *Strictly*, it might have been hoped that *Doctor Who* could get more 'on the night' viewers. However, this hasn't happened.

Foxes helps *Doctor Who* hit Number 13 in the TV chart.

> '*Doctor Who* has demonstrated that it can pull in a steady number of loyal viewers each week, regardless of its timeslot.'

On the plus side, this demonstrates that *Doctor Who* is robust enough to pull in a steady number of loyal viewers every week, regardless of timeslot or the competition from other channels. Less positively, it's a shame that *Doctor Who* hasn't managed to benefit from its *Strictly* lead-in, by picking up a bit more 'casual' interest. Admittedly, when you're pulling in around seven million viewers across the week, it seems churlish to complain that more of them aren't watching live. Nevertheless, it could be argued that the next generation of kids are less likely to stumble across the show by chance if it's shown well after their bedtimes. Perhaps we'll see a rethink for next year?

Kill the Moon, also broadcast at 8:30pm, picked up slightly with a rating of **6.91 million**, while the following week's *Mummy on the Orient Express* – now the outright latest ever episode of *Doctor Who*, shown at 8:37pm – increased again, with **7.11 million**. But it's perhaps a surprise that this is still slightly less than the 7.3 million who watched *Into the Dalek* and *Robot of Sherwood*, which were shown at 7:30pm after the maligned *Tumble*… **DWM**

TOP 20 TV PROGRAMMES 22-28 September 2014

1	**Downton Abbey** (ITV, Sun)	9.99m
2	**The X Factor** (ITV, Sun)	9.58m
3	**Strictly Come Dancing** (BBC One, Sat)	9.40m
4	**The Great British Bake Off** (BBC One, Wed)	9.02m
5	**The X Factor** (ITV, Sat)	8.47m
6	**Strictly Come Dancing** (BBC One, Fri)	8.21m
7	**Coronation Street** (ITV, Mon)	8.12m
8	**Coronation Street** (ITV, Mon)	8.03m
9	**Coronation Street** (ITV, Fri)	7.96m
10	**Coronation Street** (ITV, Wed)	7.94m
11	**Coronation Street** (ITV, Fri)	7.92m
12	**Cilla** (ITV, Mon)	7.64m
13	**EastEnders** (BBC One, Mon)	7.25m
14	**Emmerdale** (ITV, Thu)	7.16m
15	**EastEnders** (BBC One, Fri)	7.00m
16	**EastEnders** (BBC One, Thu)	6.98m
17	**Doctor Who: The Caretaker** (BBC One, Sat)	6.82m
18	**The X Factor** (ITV, Fri)	6.81m
19	**Emmerdale** (ITV, Thu)	6.68m
20	**Emmerdale** (ITV, Fri)	6.63m

TOP 20 TV PROGRAMMES 29 Sep – 5 Oct 2014

1	**The Great British Bake Off** (BBC One, Wed)	10.67m
2	**Strictly Come Dancing** (BBC One, Sat)	9.93m
3	**Downton Abbey** (ITV, Sun)	9.66m
4	**The X Factor** (ITV, Sun)	9.58m
5	**Strictly Come Dancing** (BBC One, Sun)	9.35m
6	**Coronation Street** (ITV, Mon)	8.44m
7	**The X Factor** (ITV, Sat)	8.16m
8	**Coronation Street** (ITV, Mon)	8.00m
9	**Coronation Street** (ITV, Fri)	7.99m
10	**Coronation Street** (ITV, Wed)	7.97m
11	**Coronation Street** (ITV, Fri)	7.81m
12	**EastEnders** (BBC One, Mon)	7.75m
13	**EastEnders** (BBC One, Fri)	7.69m
14	**Cilla** (ITV, Mon)	7.68m
15	**EastEnders** (BBC One, Tue)	7.65m
16	**EastEnders** (BBC One, Thu)	7.47m
17	**The X Factor** (ITV, Fri)	7.29m
18	**Emmerdale** (ITV, Mon)	7.05m
19	**Doctor Who: Kill the Moon** (BBC One, Sat)	6.91m
20	**Emmerdale** (ITV, Wed)	6.71m

TOP 20 TV PROGRAMMES 6-12 October 2014

1	**The Great British Bake Off: Final** (BBC One, Wed)	13.51m
2	**Strictly Come Dancing** (BBC One, Sat)	9.74m
3	**Downton Abbey** (ITV, Sun)	9.66m
4	**The X Factor** (ITV, Sun)	9.31m
5	**Strictly Come Dancing** (BBC One, Sun)	9.04m
6	**Coronation Street** (ITV, Mon)	8.64m
7	**Coronation Street** (ITV, Mon)	8.33m
8	**The X Factor** (ITV, Sat)	8.31m
9	**Coronation Street** (ITV, Fri)	8.08m
10	**Coronation Street** (ITV, Wed)	8.07m
11	**EastEnders** (BBC One, Mon)	7.76m
12	**Coronation Street** (ITV, Fri)	7.63m
13	**Doctor Who: Mummy Orient Express** (BBC One, Sat)	7.11m
14	**EastEnders** (BBC One, Fri)	7.09m
15	**Grantchester** (ITV, Mon)	6.95m
16	**EastEnders** (BBC One, Thu)	6.92m
17	**Lewis** (ITV, Fri)	6.92m
18	**Emmerdale** (ITV, Mon)	6.87m
19	**Emmerdale** (ITV, Fri)	6.84m
20	**EastEnders** (BBC One, Tue)	6.75m

All ratings in these charts are consolidated figures, including 'live' viewers and those who watched a recording within one week of transmission (including HD). However, the figures do not include online catch-up views (*eg* iPlayer watched on a PC or mobile), or repeats (*eg* those shown on BBC Three, ITV2 or +1 channels).
All figures: BARB *www.barb.co.uk*

GALAXY FORUM

Dodgy science on the moon, Frank Skinner on moon, Frank Skinner on the Orient Express, and monsters from another dimension... it's your letters!

STAR LETTER

Kill the Moon: The science might not be robust, but does that hamper your enjoyment?

Regarding the place of real science in *Doctor Who*, I was once told of a university professor who remarked that *Gone With the Wind* was an awful movie because it had its historical facts all wrong. My response to that was the makers of that film were not trying to give a history lesson; they intended to make a brilliant drama using a historical period as a backdrop. And judging by the place of that film in celluloid history it seems they succeeded. This mirrors my view on *Doctor Who*. If I want real science then there are innumerable excellent documentaries I can tune in to. If I want scary-funny-FUN drama that's filled with unique characters, brilliant dialogue and boatloads of imagination I watch *Doctor Who*.

I don't see the makers of *Doctor Who*, past or present or in the future, as having a responsibility to keep things scientifically accurate, they have a responsibility to make us happy. And judging by the way we're celebrating the Doctor 51 years later I'd say they've succeeded. Brilliantly.

ROBERT BILLERA EMAIL

Robert's letter wins him a copy of the new audio adventure *The Rani Elite*, featuring the return of the Rani, now played by Siobhan Redmond (see page 51). It's available now priced £14.99.

However, not everyone agrees with Robert's views on science within *Doctor Who*...

Welcome back! Lots to get through, beginning with your thoughts on *Kill the Moon*...

OVER THE MOON?

What a story *Kill the Moon* was! When the spiders attacked Duke and when they emerged on the surface of the moon, I had to hide behind my fingers! The last time *Doctor Who* was this creepy was in *The Seeds of Doom* back in 1976.

IAN MILLER SOUTHAMPTON

The moral dilemma presented at the heart of *Kill the Moon* represented *Doctor Who* at its finest, because nothing was black and white. The Doctor was completely right that it was not his call to make, but you understood why Clara was angry at him for abandoning her. Clara's compassion for the creature hatching from the moon was such that anyone could empathise with it, but at the same time Lundvik's fear of the damage that creature could do to the whole of humanity was equally relatable.

One quibble, however. If the story is set in 2049, and Lundvik is, like the actress who portrays her, in her mid-to-late-40s, then Lundvik is probably 12-ish in 2014. Which means it wasn't her grandmother who used Tumblr; *she* did!

STEVE HIGGINS EMAIL

Lundvik – on Tumblr?

TEXT IN!

Message us from your mobile!

- **MARK HOLDING** Thanks to *Flatline*, my boy's toy TARDIS is now *the* TARDIS and he can carry the Doctor around with him!
- **CORPORAL BELL** Perkins... Rigsy... Doctor, stop ignoring brilliant companions! There's a lot of room in that TARDIS!
- **PAUL PARHAM** Is it just me or do you eat a sausage sandwich when watching *The Stones of Blood*, liquorice allsorts when watching *The Pirate Planet*, and cheese and biscuits when watching *Day of the Daleks*? Try it. It adds a new dimension while you're watching!
- **PHILLIPUS BIBULUS** Don't like fantasy stories? Simple, the TARDIS can travel to other universes where the laws of physics are slightly different to ours! Sorted.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

Was I the only one who wondered if the giant creature with big wings inside the moon was a huge vampire, like the one seen in 1980's *State of Decay*? Should the Time Lords be rebuilding their bow ships?

KEITH TUDOR ROMSEY

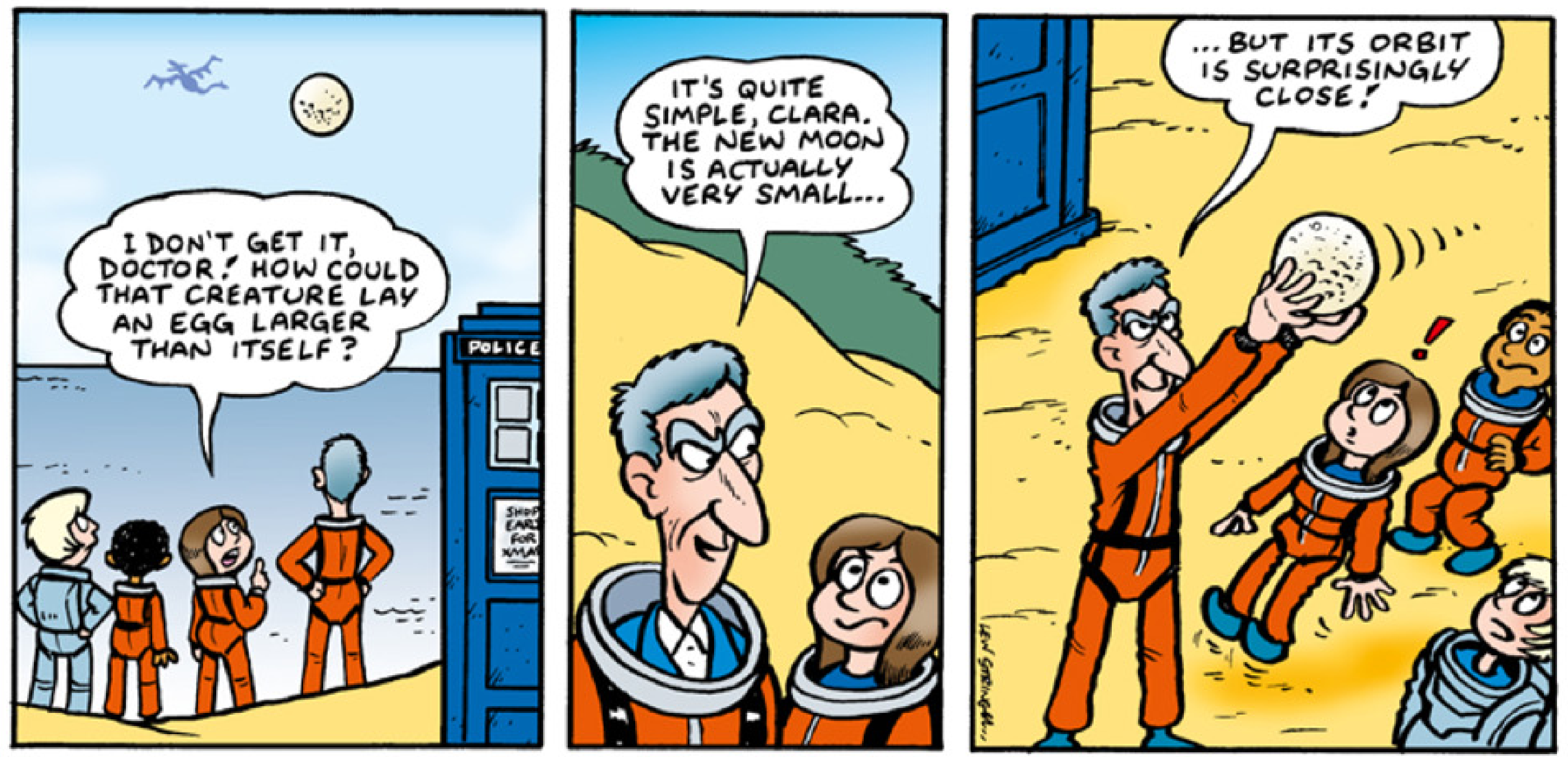
The thing I liked best about *Kill the Moon* was the affirmation of life it presented. I loved the idea that a seemingly lifeless planetoid could be a living egg. The cinematography was stunning, and to say the spider creatures were terrifying would be an understatement!

However, I'm not a scientist, but I know that an organism as sophisticated as the spider creature requires many specialised cells and can't possibly be a giant one-celled organism. There were other things about this episode, such as the the improbable increase in mass of the moon, that didn't gel with my knowledge of science. I find science fascinating and entertaining and see no reason why an effort can't be made to make *Doctor Who* more scientifically accurate.

I know it's fiction, but attention to real science in the writing, perhaps with the help of a knowledgeable script editor, could only enhance, not detract from the entertainment value. A certain amount of plausibility facilitates belief and enjoyment. Overall, it was a lovely story, although a far-fetched fable.

ANDREA LAFORD MASSACHUSETTS

THE DAFT DIMENSION by Lew Stringer


I DON'T GET IT, DOCTOR! HOW COULD THAT CREATURE LAY AN EGG LARGER THAN ITSELF?
POLICE
IT'S QUITE SIMPLE, CLARA. THE NEW MOON IS ACTUALLY VERY SMALL...
...BUT ITS ORBIT IS SURPRISINGLY CLOSE!
!
Lew Stringer

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Kill the Moon was a fun story, and gave Peter Capaldi another chance to demonstrate what a fantastic Doctor he is. However, a couple of things marred the episode for me. The story was chock-full of science errors, such as an enormously wrong age of the moon, a space shuttle being able to leave low Earth orbit to go to the moon, and the moon 'gaining mass', to name just a few. Yes, I know *Doctor Who* is premised on one big whopper of fantasy in the form of time travel, and it's normally possible to gloss over the mistakes with the 'dramatic licence' excuse. But when the errors keep on coming, one after another, it takes a science-literate viewer right out of the story, and destroys the ability to suspend disbelief.

Worse, however, is what's happening with Clara. I think the writers are trying to portray her as a strong character standing up to the Doctor. But her easy resort to threatened and actual violence against the Doctor is quite a ghastly trait. Sure, it may be funny to say that she'll slap him so hard that he'll regenerate, but the fact that she has *already* hit him [*in Into the Dalek – Ed*] makes it harder to take it as a joke. Violence is not a sign of a strong character, but an unstable one.

PAT GALEA EMAIL

Thank the White Guardian Clara isn't a science teacher, or *Kill the Moon* would have had her thumping her head off walls like I was. It was written by someone who doesn't know about Conservation of Mass, that wings need air to work, or that eggs don't contain amniotic fluid. Please get someone with a technical GCSE to check future episodes before they write an old submarine with a maze of deserted high-ceilinged corridors or something.

JAMES A TUCKER EMAIL

DWM 479's *Letter from the Editor* asked for opinions on 'bad science'. *Doctor Who* has always trod a fine line between science-fiction and fantasy – and in many ways that's one of its strengths. However, these days there's a distressing tendency to assume that the arts and science are at odds with each other. I find it quite strange that a writer who is prepared to put in hours of research to make sure they are historically accurate can then decide that there's no need to ensure scientific accuracy. *Doctor Who*'s original mandate was to be educational. In terms of science, the series is failing on this front.

At its best, *Doctor Who* inspires imagination – but filling stories with scientific falsehoods cheapens it. The central premise is an alien travelling through time and space in a box that is larger on the inside. This is a plot device without which the show could not exist. However there is a world of difference between bending the rules of science and throwing them to the floor and jumping up and down on them until they are in little bits.

In the same way that books need to be proof-read prior to publication, someone should also be on hand to check scripts for basic errors prior to recording. A sympathetic scientist would not necessarily hobble a writer; an imaginative scientist wouldn't find reasons not to tell a good story, but would suggest alternative ways of telling the same story in a way that would not offend people with more than a basic understanding of science. This would improve the show for the adult audience, and ensure that children do not come away with fanciful ideas that bear no relation to the real world.

STEPHEN WILSON EMAIL

The Doctor – defying the laws of science since 1963!

In answer to the editor's open question as to whether the science in *Doctor Who*'s sci-fi matters, I would suggest that it does only when it interferes with the enjoyment of the story in question. After all, this is a show that posits time travel, transcendental spaceships and the ability to change your form and personality in order to survive. So the science in the show is never going to stand up to the same scrutiny as that in films such as *2001* or *Gravity*.

What I would suggest makes the difference is that bad science in a bad story stands out more than bad science in a good story, and therefore the better you think a story was the more willing you are to 'suspend disbelief'. Which in the case of *Kill the Moon* I was more than able to do. *Time and the Rani* on the other hand...

SEAN ALEXANDER HOLYHEAD

@DWMtweets

Join other DWM readers on Twitter!

- **@Lee_JM75** The Derrick Sherwin interview in 479 was solid gold. Huge respect for him and his time on the show.
- **@NotoffPineapple** Looking forward to the *Flatline* merchandise – *eg* a life-sized hand coming out of a toy TARDIS. Creepy and cooky.
- **@jameshg73p** Please tell me Jamie Mathieson is going to write more *Doctor Who*. His two episodes have been amazing. *Flatline* especially. Superb.
- **@WhoWars** There's really nothing like **DWM** for other fandoms. There are just things that try to be like it.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

As an A-level Physics teacher, I'm possibly more 'troubled' by bad science in *Doctor Who* than most, but was very relieved that **DWM** commented on *Kill the Moon* in the *Letter from the Editor* this issue. I've lost count of the times I've heard the comment about the time-travelling police box over the years and it seems to be a general trend with drama that (even outside of science-fiction) it doesn't matter how bad science is, I'm just supposed to accept it. My real problem with *Kill the Moon* though is where the bad science was used. I can just about overlook the incoherent mumblings about gravity, and I can just about ignore the frankly bizarre explanation for the spiders, but having the resolution require science that's impossible, illogical and inconsistent... that's my issue.

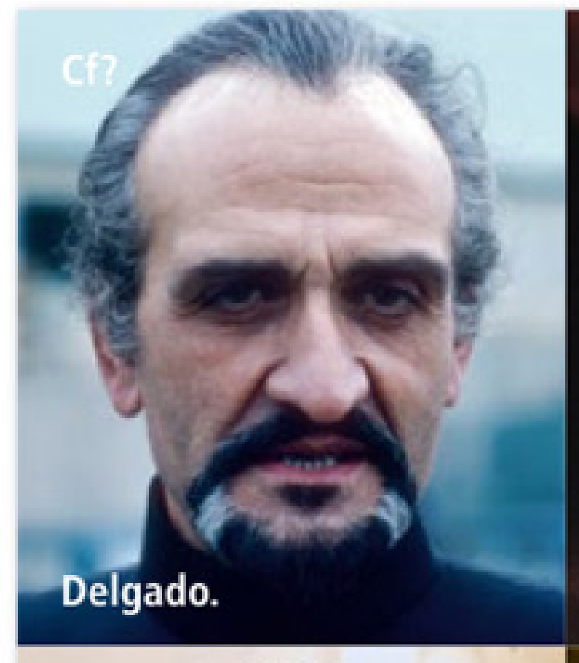
Oh well, at least I can show the episode to my A-level classes and ask them where the errors were. That should fill up a lesson or twenty...

JAMES HADWEN SOUTH HARROW

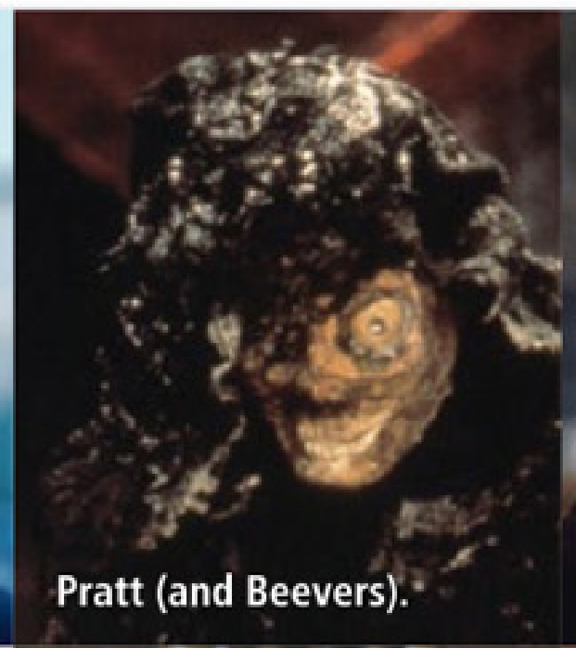
Yes, *Kill the Moon* got a lot of science wrong. The episode is now notoriously known for this screw-up. But for the record... who cares? Having *Doctor Who* skip over the laws of physics doesn't lessen the show's enjoyment, it actually adds to it. It creates better constructed plots, more memorable moments, and less predictability. In fact, if *Kill the Moon* hadn't taken the leaps of logic that it did, the story as a whole would have suffered greatly, rendering it uninteresting and flat. So I say, 'Bring it on!' Bring on more of these fantastical twists because, in the end, I have no doubt that they will only improve our little show about a mad man in a box.

JACOB LOCKETT EMAIL

Phew! Plenty of food for thought, there. Was the following episode, *Mummy on the Orient Express*, as contoversial...? ►

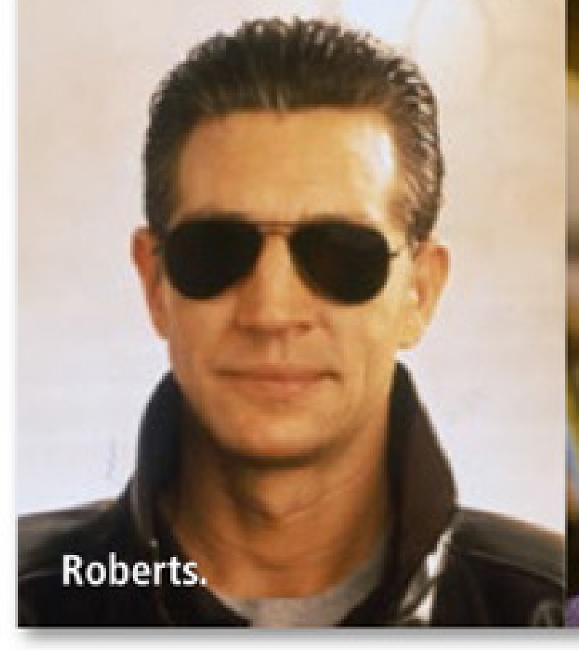


Delgado.



Pratt (and Beevers).

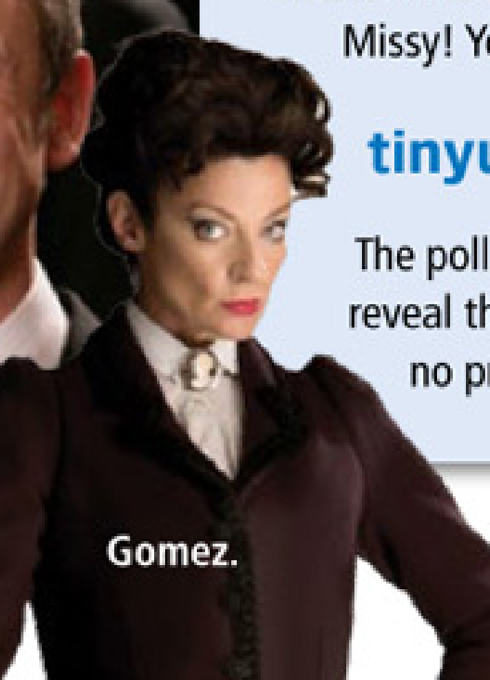
Ainley.



Roberts.

Jacobi.

Simm.



Gomez.

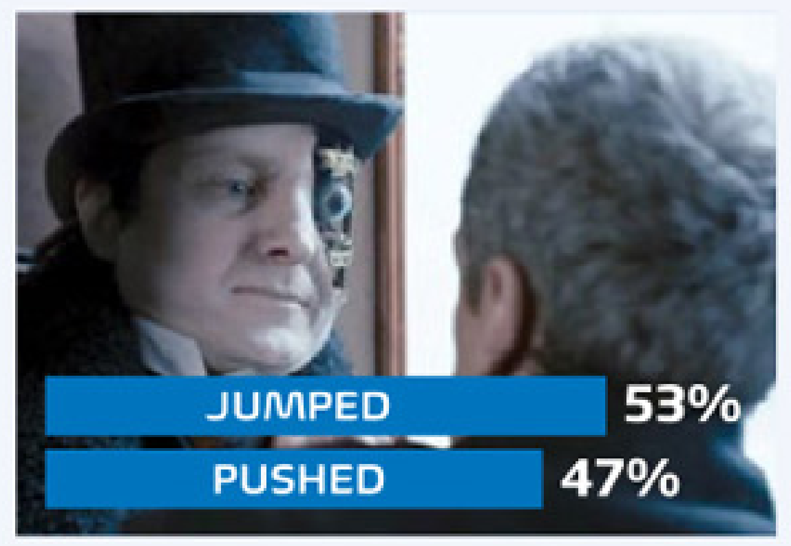
THE PLANET OF DECISION!

Which incarnation of the Master is your favourite? The original, as played by Roger Delgado? Or the emaciated corpse-like creature played by Peter Pratt and, later, Geoffrey Beevers? What about Anthony Ainley's suave interpretation of the role? Or Eric Roberts' fabulously dressed incarnation? Then there's the menacing Derek Jacobi version to consider, and John Simm's utterly insane Time Lord. And now, of course, there's Missy! You can cast your vote at:

tinyurl.com/dwm480pod

The poll closes on 19 December. We'll reveal the results in issue 482. There are no prizes – it's just for fun.

In **DWM** 478, we asked you whether the Half-Face Man jumped to his death in *Deep Breath*, or if he was pushed by the Doctor. The results were very close indeed – 53% of you think that he leapt voluntarily to his death, while 47% imagine that the Doctor helped him on his way to the Promised Land! Golly.



GALAXY FORUM

WHO TUBE

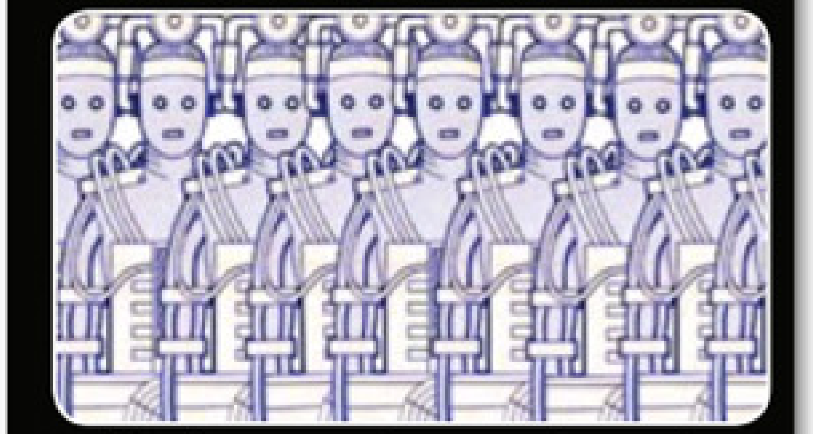
This month's pick of *Who*-related videos on YouTube.com

A treat for music lovers! Watch Foxes' complete and uninterrupted performance of the Queen classic *Don't Stop Me Now* from *Mummy on the Orient Express.*
Go to: **tinyurl.com/FoxesSings**

Another treat for music lovers! Jon Pertwee sings his 70s ad-jingle classic, *The Noodle Doodle Man*, accompanied by clips from the amazing Babelcolour .
Go to: **tinyurl.com/NoodleDoodleMan**

The saga of the puppet Eleventh Doctor continues in the sixth episode of the amazing amateur series. This time, Doctor Puppet meets his fourth incarnation!
Go to: **tinyurl.com/DrPuppet6**

Watch cut scenes featuring Peter Davison, Colin Baker and Sylvester McCoy from the 50th anniversary treat *The Five(ish) Doctors Reboot*. Essential viewing!
Go to: **tinyurl.com/FiveishReboot**



And finally, yet *another* treat for music lovers! A catchy little ditty from a fan who's praying for a good Cyberman Story. We can't stop humming it here at **DWM**!
Go to: **tinyurl.com/CyberStory**

OH MUMMY!

Forgive any grammatical inaccuracies, but I only have 66 seconds to describe what I have just seen. 51. A properly scary tale with a neat resolution, framed by a stylish production, containing such great central performances once again. 23. This surely is one of the strongest début seasons of any Doctor to date. 9. Really? There is so much more to be said, but I –

JAMIE GEARING MELBOURNE, AUSTRALIA

Mummy on the Orient Express had everything from scares to laughs. The Mummy itself was amazing, and Peter Capaldi is well on his way to being my favourite Doctor. This has to be one of the best episodes of this series, but I wish Perkins had said yes – he would have been a great companion!

GEORGE NYE (13) BRISTOL

I've been a life-long *Doctor Who* fan, and also a Frank Skinner fan since the 90s. I listen to his radio show every week and have heard him describing how excited he was about this episode for months.

He nailed it. Absolutely nailed it. Perkins will go down in history along with Jago and Litefoot, as you wanted them to leave in the TARDIS at the end too. Every line carried such pathos, humour and perfect timing. How lovely to see someone you admire so much realise an ambition in such style. I am looking forward to the return of Perkins as soon as possible. Loved it!

LEIGH WOOD EMAIL

I had my doubts but Frank Skinner was brilliant as Chief Engineer Perkins aboard the Orient Express, he was more than a match for the Doctor, and was often two steps ahead. The victims only seeing the Mummy in their final moments made for classic *Doctor Who.*

MARTYN TREW COVENTRY

Mummy on the Orient Express was atmospheric, creepy and looked great. Clara was very glam! Peter Capaldi led a great guest cast, particularly David Bamber as Captain Quell. Jamie Mathieson crafted a 'train under siege' story that ticked all the boxes for me. Plus we have another mystery. Who – or what – is Gus? Who is behind him, how did he call the TARDIS and what was all this in aid of? I hope that this loose end will be addressed at some point...

JAMES SLOAN EMAIL

Thumbs up for *Mummy*, then. But what of Jamie Mathieson's second story, *Flatline*...?

Frank Skinner as would-be companion Perkins – come back, Frank!

DOWN THE LINE

I thought *Flatline* was the first episode of the series to focus on a more 'scientific' perspective. The implications of the 3D and 2D make the monster more unpredictable, as they have no shape or form of their own. The episode also portrayed Clara as a strong, kick-ass companion.

BECCY SMITH EMAIL

Flatline was an imaginative, artistic and creative episode. Words cannot describe how brilliant this episode is. I hope Jamie Mathieson returns next series!

CALLUM TREVITT (14) SURREY

What a great episode! Though obviously a 2D Doctor has been fighting 2D monsters for years in the comic section of **DWM**...

DAN FISH EMAIL

Flatline was one of the best *Doctor Who* episodes I've seen in a long time. It was original, it was scary, and it is definitely my favourite of the series so far. The Boneless are one of the scariest *Doctor Who* monsters ever. The dynamic between the Doctor and Clara was so well done too – it was great to see Clara really shine in this episode. I really hope Jamie Mathieson writes more episodes, because what we've seen of him so far is absolutely brilliant!

CHLOE SMITH WEST MIDLANDS

And the BAFTA for best visual effects goes to the team behind *Flatline*! Excellent effects elevated a great script to the giddy heights of a classic.

NIEL BUSHNELL EMAIL

Flatline was a completely original story with a new monster. I was genuinely impressed with the way it played out. I've not been Clara's biggest fan, but I truly thought Clara shone here.

STEVE A WOLVERHAMPTON EMAIL

I must share how much I loved *Flatline*. Not only was it splendidly creepy, with outstanding special effects and ideas, but it also ended my long wait for a story set in my home town. The story made me a lot more suspicious of Banksy, and to top it all off it was gurt lush to see characters in *Doctor Who* – besides Pigbin Josh – who talks proper like what I does.

BOB RASHLEY BRISTOL

Be back here in four weeks for your thoughts on trees – and the series finale! **DWM**

ON THIS MONTH...
5 YEARS AGO

It's 2009, and **DWM** 415 mourns the loss of a great producer and director...

DOCTOR WHO
DEATH ON MARS!

REMEMBERING BARRY

The world of *Doctor Who* was in mourning following the sad news that Barry Letts – at times the producer, writer and director of the show in the 1960s and 70s – had died on 9 October 2009 at the age of 84. In his *Production Notes* column, executive producer Russell T Davies wrote: 'The work of Mr Letts and his team made my childhood so much more vivid, so much bigger, so full of style and size and flair, with such a big, beating heart. Barry's version of *Doctor Who* had an unfettered imagination, treating children with such respect – one week, we'd learn the grim truth about pollution, the next, the Doctor had a flying car! Amazing stuff!'

WINNING QUESTION

Elsewhere, the winner of the 'I want to be a **DWM** reporter' competition, 16-year-old Chelsey Lamb, interviewed Russell T on the set of the forthcoming *The Waters of Mars*. "Will you be tempted in to writing a story... if you're asked in a few years' time?" she asked. "One day I might," considered Russell, "I'll drop an email to Steven saying, 'I've got an idea!' And he'll say, 'Who are you again?'" Go on Russell, it's been five years, you know you want to...

LOST LOGO!

»A bold new look for Doctor Who in 2010...

Meanwhile, *Gallifrey Guardian* had exciting news to report: '*Doctor Who* will sport a brand new logo when it returns in Spring 2010...' Executive producer Steven Moffat said, "The 11th logo for the Eleventh Doctor – those grand old words, *Doctor Who*, suddenly looking newer than ever. And, look at that, something really new – an insignia! DW in TARDIS form!" The DW hangs on to this day. Strangely, however, the stacked purple logo was never seen again. Thank goodness.

“There are worlds out there where the sky is burning, where the sea’s asleep and the rivers dream...”

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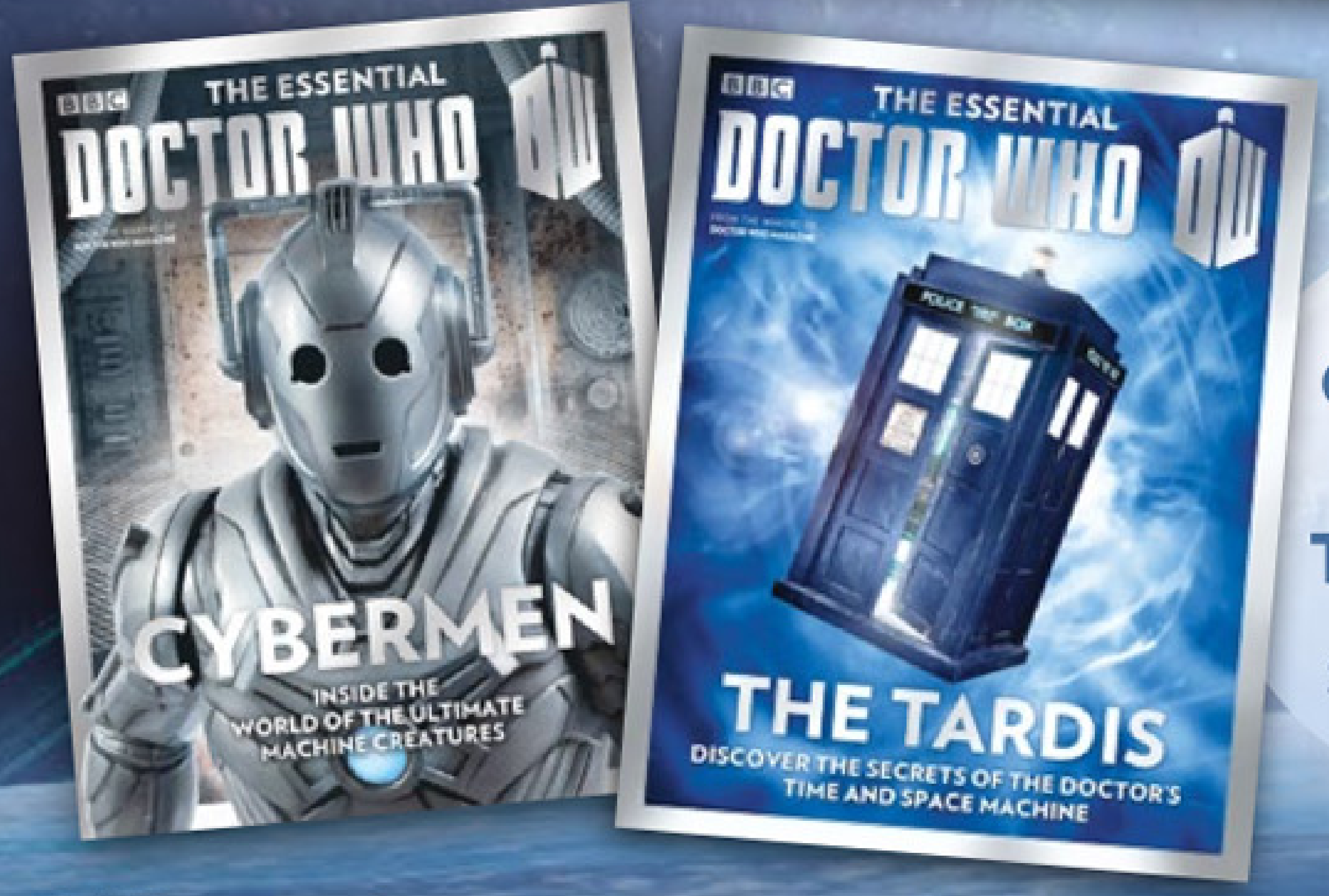
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DEVIL WOMAN!

We know that the Master always dresses for the occasion – and he's taken it to new extremes this time! **DWM** met up with the Mistress herself...

INTERVIEW BY **BENJAMIN COOK**

Apparently, Michelle Gomez doesn't like being interviewed. 'She's clearly not very comfortable with the interview format,' wrote one journalist. 'She has a habit of answering my questions with questions, or of saying nothing at all.' 'Half the reason, it seems, Gomez doesn't like being interviewed,' wrote another, 'is she doesn't feel she has enough to say.' So it's a relief when, right before Michelle's interview with **DWM**, a BBC Drama publicist informs us, "She's very excited, actually. This is her first time talking about it to anyone."

"It" is the true nature of her role in *Doctor Who*. We're chatting a few weeks before season finale *Dark Water/Death in Heaven* airs, and this is to be 43-year-old Michelle's first time talking freely about her portrayal of – as Pertwee era producer Barry Letts and script editor Terrance Dicks originally conceived the character – the 'Professor Moriarty to the Doctor's Sherlock Holmes'. At the time of our interview, in the first week of October 2014, viewers have seen Michelle as the enigmatic Missy in *Deep Breath*, in which she claimed that the Doctor was her "boyfriend", and then in *Into the Dalek* and *The Caretaker*. In upcoming episode *Flatline*, she'll reveal that she was responsible for pairing the Doctor with "my Clara". In *In the Forest of the Night*, she'll remind us that she "loves surprises". Pre-publicity material teased that the character is called the Gatekeeper of the Nethersphere, though she's never named as such on screen. "You know, I might have been guilty of just a teensy little fibette," showrunner Steven Moffat could very well be saying right now. But by the time *Death in Heaven* aired, the cat was out of the bag: Missy was "the queen of evil", Gallifrey's most infamous child.

"This is the first time I've talked openly about it," confirms Michelle, when we thank her for making **DWM** the magazine to whom she's granted that honour. "Ahh, my pleasure," she purrs. If Michelle despises being interviewed, she's disguising it well. "I haven't even said the word yet. The big 'M' word. It feels very odd, because I've kept it under wraps."

The big 'M' word is, of course, Master. Michelle was born in April 1971, just three months and 20 days after the character first appeared, played by Roger Delgado in Third Doctor serial *Terror of the Autons*. She is the latest in a line of distinguished thesps, spanning her entire lifetime, to take on the role. Michelle's most recent predecessor as the Master, John Simm, said of playing the part: "If I can't go over the top on this, when *can* I?" In *Death in Heaven*, Missy describes herself as "bananas", but Michelle says: "I never approach any character I'm playing with the notion of 'let's see how crazy I can be'. That's not where I'm coming from with anything ever, and I've played quite a few unhinged characters in my career. There's a reason for that: it's just because of the way I look, I suppose. You know, I'm easily castable as witches and bitches."

Michelle is perhaps best known for portraying sex-starved, sociopathic, staff liaison officer Sue ►

> "It's just because of the way I look, I suppose. You know, I'm easily castable as witches and bitches."

The Doctor faces his old enemy once more...

◂ White in BAFTA-winning Channel Four hospital comedy *Green Wing* (2004-07), who describes her role as "to soothe, to bathe, to listen to the workers' woes", but whose various whims include setting fire to her desk, riding a camel around her office, refusing to speak any language other than 'crow', impregnating herself with a turkey baster using semen she stole from an unconscious surgeon, and trying to murder her co-workers. "But all of these characters that I've played that are, I guess, judged as being unhinged," Michelle insists, "are unhinged for a good reason. For me, Missy – and all these other incredible characters – have a steely core that's not necessarily a madness. I'm attracted to these characters. I'd far rather be running around with somebody that has a fire in their belly. If that fire, that spark, is perceived as a madness, then... well, there's a wonderful saying, which is 'Whatever you think of me is none of my business.' I like characters who really live life, not endure it."

Does Michelle have that fire in her belly?

"The grand old age I've arrived at now means that I can be a little... I don't know, what's the word? Perhaps 'eccentric'? Life throws up many challenges – I'm talking about the great highs and lows, the joys and the losses – and it's how you react and respond to those challenges. Some people fall down a hole of self-pity and denial, and all those lovely, dark places that we can go to, and other people are fortunate enough to find a strength and a courage. Nobody remembers the shrinking violets. We remember those great, incredible, fiery, crazy characters."

The Doctor realises that he's been duped.

"I love the fact that we're suggesting that Mary Poppins is perhaps the most evil woman in the universe..."

Like her Doctor, Peter Capaldi, Michelle grew up in Glasgow. Her father worked for a carpet manufacturer. Her mother ran a modelling agency. They met when he was a photographer and she was a model. Michelle caught the acting bug when she was seven. Her parents took her to see *Kiss Me Kate* at the King's Theatre. At 12, she went to stage school: the junior section of the Royal Scottish Academy of Music and Dance. "Like most people, I grew up with *Doctor Who*," she says, "so all of these characters are part of my youth. When I was approached and asked if I'd be interested in playing the Master, I couldn't quite get my head around it. It seemed too good to be true. I kept saying, 'Really?!' I think I said 'really?!' about 20 times, and it still hasn't quite sunk in yet, I guess because I've only recently finished filming it. I'm still to get the reaction. To be the first female Master is just a dream come true, really. It's on the checklist of things." She hesitates. "In fact, it wasn't even on my checklist, because I didn't think it would ever be possible."

Why not?

She laughs. "Just because I was the wrong gender. And now, it seems, I'm not."

Perhaps in 2014 it shouldn't be, but it is, nonetheless, quite bold to regender such an iconic character after 43 years. (Then again, Marvel has announced that the next Thor will be a woman, in the forthcoming comic-book series. Ben Affleck's Batman is rumoured to be teaming up with a female Robin in Zack Snyder's 2016 *Batman v Superman* movie, the follow-up to last year's *Man of Steel*. And *Doctor Who* cosplayers have been crossplaying for years. "Well, hopefully, depending on what happens with Hilary Clinton's campaign, if it's time for the first female President of the United States, I feel like, yeah, let's have a female Master," says Michelle. "It's a good time. For me, it's sort of comparable to being told that Peter Capaldi was going to be the next Doctor: that made complete sense, and it makes complete sense that the Master would be the Mistress. There's such a shift now, especially with this generation coming up, gender is interchangeable. It's a sort of universal unisex. People are people. Regardless of whether you're a man or a woman, what's important is who you are as a person. I love that *Doctor Who* has made that leap, that crossing, that switch of genders. And it felt effortless."

Missy with her assistant, Seb (Chris Addison).

Michelle has relished keeping Missy's real identity a secret. "Oh, I just think it's brilliant," she told **DWM** last issue. "It's been keeping people guessing, hasn't it? I'm very happy to be part of that lovely, tantalising mystery. The world that we're living in today is so dark and scary at times... let's have some fun! Let's get people guessing. Let's not have the answers to all the questions. Let's not watch everything ahead of time. Let's all do something together as an audience. That's what *Doctor Who* can do. It encourages that wonderful feeling of... a fellowship, I guess? Or 'community', I suppose, is a better word. We're a community, and I'm so thrilled to be a part of it."

Earlier this year, filming the cliffhanger to *Dark Water* on location outside St Paul's, in front of crowds of onlookers, Michelle performed an amended, decoy version of the "I couldn't go on calling myself the Master now, could I?" scene, in case any members of the public overhead. "You know who I am," Missy told the Doctor. "I'm Missy. Or, if you'd prefer, Random Access Neural Integrator. Rani for short." SCREAM! Remarkably, no-one overheard. Or at least, if they did, word didn't get out. (On takes where Michelle was required to deliver the actual 'Master' line, she mouthed the words, the audio to be dubbed on later. That's how seriously the production team took spoilers.)

"You know, I really respect that," says Michelle. "In life now, there are very few mysteries, other than finding out the sex of your child. *Doctor Who* is up there as one of the last surprises that we have, and that's what makes it thrilling. That's what keeps the magic alive. Yes, all the red herrings you can get, really. The Gatekeeper of the Nethersphere was another wonderful little distraction and a decoy, and it keeps the fun of it, the thrill of it."

Did she even tell her own family?

"No, my agent and my husband, that's it. I rose to the challenge of keeping it as quiet as possible. I took it very seriously. It's a lot of fun."

DWM was on set that day, as Peter and Michelle stood on the steps of St Paul's, singing *Feed the Birds* in between takes, and when a passing London cabbie rolled down his window and hollered, "It's Doctor Who and Mary Poppins!" Michelle says: "I think my costume is one of the funniest things. I love the fact that we're suggesting that Mary Poppins is perhaps the most evil woman in the universe. I'm not saying Julie Andrews *per se* is the most evil woman, but Mary Poppins... the most evil nanny in the world? Yeah, I found that very funny."

Steven Moffat's script describes Missy thus: 'She looks as dotty as ever. Now dressed a little like Mary Poppins – a Victorian nanny, old-fashioned, sensible, reassuring. A clutched umbrella, a hat, and that mad, smiling face. If Stepford made nannies, this would be her.'

"I like that Missy is a little buttoned up," continues Michelle, "but she can still push past those sartorial limits and turn everything on its head. She's never what you think she is. We're so used to looking at somebody's outsides and judging them – we all make snap judgements – but that's your impression of that person, and you have no idea who they really are, so being in that costume was actually very liberating. Although," she adds, "I could hardly breathe, because I was corseted. I used all of that. I channelled it into the performance. I'll never be what you think I am."

Indeed, Missy's relationship with the Doctor has shifted. "He loves me so much," she told the Half-Face Man in *Deep Breath*. When she meets the Doctor in *Dark Water*, she promptly snogs his face off. (Moffat's stage directions: 'It's practically assault. She slams him back against the wall, and it goes on and on.') We can't quite imagine Delgado and Pertwee going at it like that. But now that the Doctor's boyhood chum is a woman: "Well, apart from the fact that it was so delicious to play the part – we were having a bit of a Scot-off, which was really fun – of course the dynamic has changed hugely, just for the fact that the Master was once a man, and now... what you've got is a sort of suggestion – or a question – of, what has been their history? Was there a romance there? That was fun to play with, and she's dangerous as well at times. You know, what's appropriate? What's not? Everything about making the Master the Mistress kind of ups the ante. It makes everything that little bit more dangerous. How much can the Doctor push that? It blows open this Pandora's box. What do they mean to one another? Who is she to him? The audience's imagination is encouraged to go with that."

Michelle probably can't reveal whether or not she'll be back as Missy next year, but **DWM** asks anyway, apropos of nothing: has there been any talk of a return?

"Yes," replies Michelle.

Now, that *was* surprising!

"'Yes' is my answer. I'll be back. Can I say that? Am I allowed? If not... well, I guess we'll have to see how she's received," she chuckles.

In what direction would Michelle like to see Missy develop?

"I'll leave that well and truly in Steven's hands. There's the human imagination, and then there's the Steven Moffat imagination. Somewhere between 'God' and 'human' there's Steven Moffat's brain! It works on a whole other level, so I will leave it in his capable hands. I'll let him fall down that wormhole, and hope that I can rise to the challenge again. I tend to turn up, say it, and go – that's my motto – then I'm onto the next thing, but *Doctor Who* is different. I'm genuinely really excited about these two episodes. I'll probably gather a few of my nearest and dearest, and we'll watch it going out live. I'm going to have to have a couple of *Doctor Who* nights. I'll be able to get past myself as Missy, because it's not just an actor watching their own performance; there's so much more to it. I'm a small part of these episodes, and I want to see what they look like in the whole.

"Each job, you learn something new, and you learn what works and what doesn't. Playing the Master was like unpacking a suitcase of all my tricks that I've learned over the years. It was such a great opportunity for me. It's been a no-holds-barred, wonderful opportunity to be really free, and to try to make an incredible character as three-dimensional as possible, and have as much fun with her as I could. Hopefully, that's apparent. The whole experience has been fantastic. I can't wait to go again." DWM

IMPOSSIBLE MOMENTS

As the director of *Listen, Time Heist* and *Flatline,* Douglas Mackinnon is well acquainted with the unique demands of *Doctor Who* and welcomes the challenges that each episode brings...

INTERVIEW BY **DAVID BRYHER**

As we settle down to talk to Douglas Mackinnon about his work on *Doctor Who* over the last few years, we're quite excited. It's not often that you get to chat with a director who has worked with more than one Doctor, let alone three.

Douglas' *Doctor Who* career started with the 2008 two-parter *The Sontaran Stratagem/The Poison Sky*, starring David Tennant's Tenth Doctor, then he returned to the show in 2012 to direct Matt Smith as the Eleventh Doctor in *The Power of Three* and the following year's Ice Warrior chilly-thriller *Cold War*. Most recently, he's worked with the fresh-out-of-the-wrapper Twelfth Doctor, helping Peter Capaldi define his character in this year's *Listen*, *Time Heist* and *Flatline*. DWM has spoken to him before, but now seems like the perfect time to catch up. After all, we're desperate to find out what it's like to work with three different Doctors...

"Six."

I beg your pardon?

Douglas Mackinnon and his team on location for *Flatline*.

"The way I see it," Douglas says, "I've worked with six Doctors. There's the three obvious ones, of course. And then I've worked with Peter Davison [the Fifth Doctor] on *The Last Detective* – I directed two episodes of that with Peter, but not as the Doctor, obviously. Then, and this is being very cheeky, but by showing a flashback of John Hurt's Doctor [from *The Day of the Doctor*] in *Listen*, I'm alleging that I at least had contact with him. And finally, the prospective Time Lord who was in the bed in the barn in *Listen*, that would be the First Doctor as a child. So I would call that six – but I think I'm stretching credibility a bit..."

A glance at Douglas' CV is enough to convince you that if anyone's allowed to stretch credibility, it's him. He has worked as a television director since the late 1980s, and he's helmed episodes from all sorts of shows, including *Robin Hood*, *Taggart*, *Silent Witness*, and two series by *Doctor Who*'s executive producers: Russell T Davies' *The Grand* and Steven Moffat's *Jekyll*. In recent years, he's split most of his time between two major series: our own beloved *Doctor Who*, and BBC Two's corrupt-coppers drama *Line of Duty*.

"It's very special to get even one series like that," he says, "so to be involved with the biggest hit on BBC Two in years *and* with what is arguably BBC One's biggest hit is a real treat. And it's just fantastic to go from one style of directing to another. *Line of Duty* has its own in-house style that grew in the first series. I carried that style into the second series and developed it – the idea of using long lenses but a very involved camera, the idea that the camera is very present in the room. Some people argue that *Doctor Who* has a more practical style of directing, but I think it's got its own vibrancy and it has found its own little path that all its directors follow, and it's just lovely to have that contrast in styles between the two series.

"But there is a sort of link between them," he adds, "in that the two showrunners are both brilliant people – Jed Mercurio and Steven Moffat. I find it interesting, when you get creative forces like Jed or Steven at the helm of a show, and providing an oversight in both cases, that's when good work appears – from everybody, including directors."

Jed Mercurio has quite an impressive CV himself: as well as *Line of Duty*, he is the writer behind the cult favourites *Cardiac Arrest* and *Bodies*, and the 1998 BBC One sci-fi serial *Invasion: Earth*. In fact, he's exactly the kind of writer you might expect to crop up somewhere else...

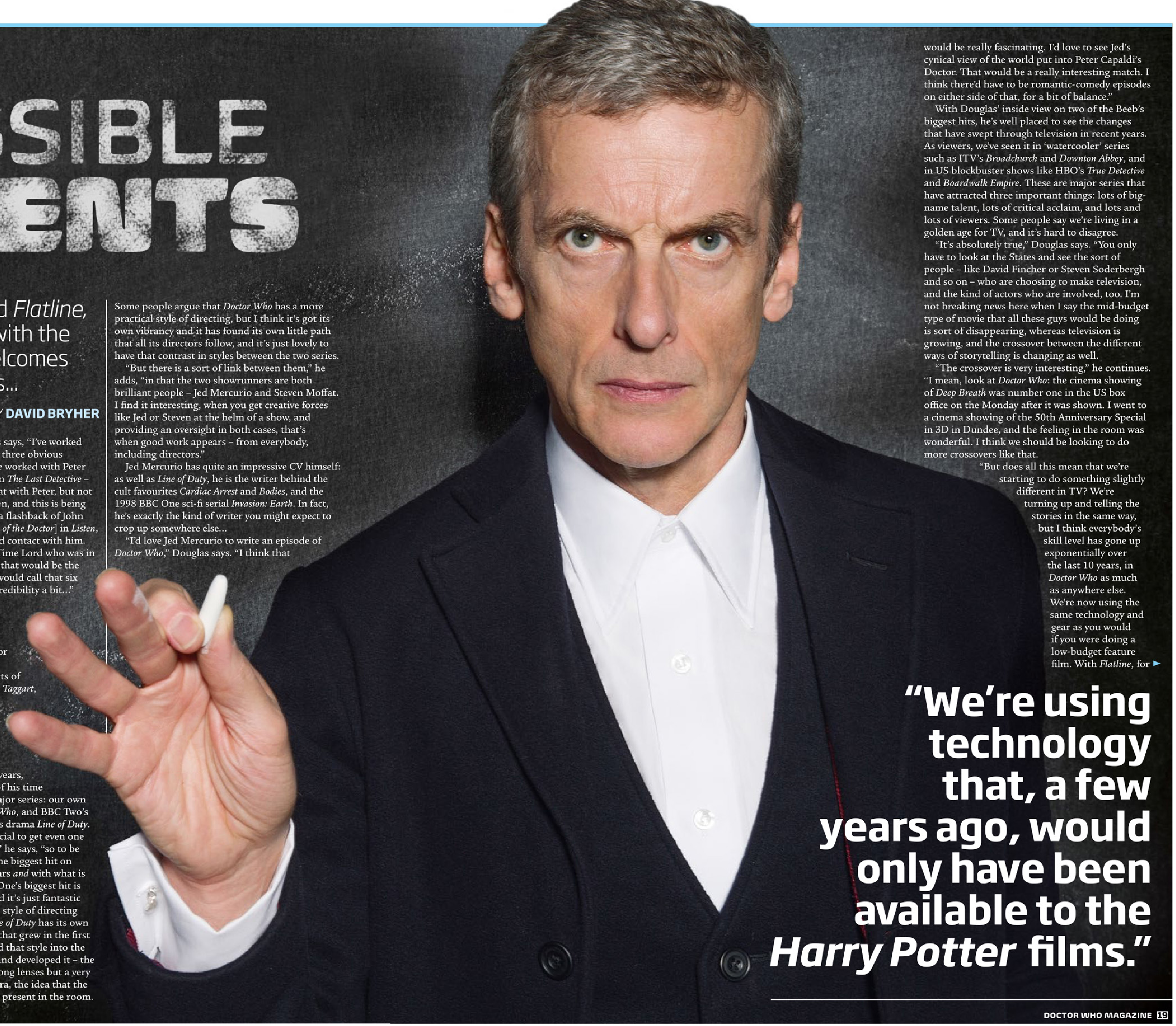
"I'd love Jed Mercurio to write an episode of *Doctor Who*," Douglas says. "I think that would be really fascinating. I'd love to see Jed's cynical view of the world put into Peter Capaldi's Doctor. That would be a really interesting match. I think there'd have to be romantic-comedy episodes on either side of that, for a bit of balance."

With Douglas' inside view on two of the Beeb's biggest hits, he's well placed to see the changes that have swept through television in recent years. As viewers, we've seen it in 'watercooler' series such as ITV's *Broadchurch* and *Downton Abbey*, and in US blockbuster shows like HBO's *True Detective* and *Boardwalk Empire*. These are major series that have attracted three important things: lots of big-name talent, lots of critical acclaim, and lots and lots of viewers. Some people say we're living in a golden age for TV, and it's hard to disagree.

"It's absolutely true," Douglas says. "You only have to look at the States and see the sort of people – like David Fincher or Steven Soderbergh and so on – who are choosing to make television, and the kind of actors who are involved, too. I'm not breaking news here when I say the mid-budget type of movie that all these guys would be doing is sort of disappearing, whereas television is growing, and the crossover between the different ways of storytelling is changing as well.

"The crossover is very interesting," he continues. "I mean, look at *Doctor Who*: the cinema showing of *Deep Breath* was number one in the US box office on the Monday after it was shown. I went to a cinema showing of the 50th Anniversary Special in 3D in Dundee, and the feeling in the room was wonderful. I think we should be looking to do more crossovers like that.

"But does all this mean that we're starting to do something slightly different in TV? We're turning up and telling the stories in the same way, but I think everybody's skill level has gone up exponentially over the last 10 years, in *Doctor Who* as much as anywhere else. We're now using the same technology and gear as you would if you were doing a low-budget feature film. With *Flatline*, for ►



"We're using technology that, a few years ago, would only have been available to the *Harry Potter* films."

◄ example, we were using motion-capture technology that, a few years ago, would only have been available to the *Harry Potter* films – but it's now come within our price range, which means that people like me can actually engage with it and start playing with it.

"We sort of make half a movie every week," he continues, "but at the same time it doesn't have the same budget as a movie. And we have 12-and-a-half days to shoot an episode, compared to, say, *Edge of Tomorrow* – they would have had about 120 days to shoot a 90-minute film. That hasn't changed. The amount of time you get to shoot an episode of a TV show is just about the same as it was 10 years ago, but we're trying to pack in more all the time."

And what a lot they pack in! Is Douglas ever surprised by how much they can achieve on a TV show budget and on such a restricted schedule?

"I don't know if the other directors do this," he confides, "but this is what I do. There's a moment in *Doctor Who* when an episode is complete and nobody else has seen it but you and the dubbing mixer. Generally speaking, that moment happens on the day of the final mix. In the dubbing theatre, there's a big, black sofa, which I love. You just get to sit and watch your episode, finished, for the first time ever. It's like the birth of an episode – it's the moment at which, after this, there's going to be millions of people watching it. And you *do* sit there and think, 'Blimey! How did we manage to do *that*? How did we manage to do all those CGI shots? How did we manage to get round all those locations in only 12 days?' Because even from the inside, it looks impossible.

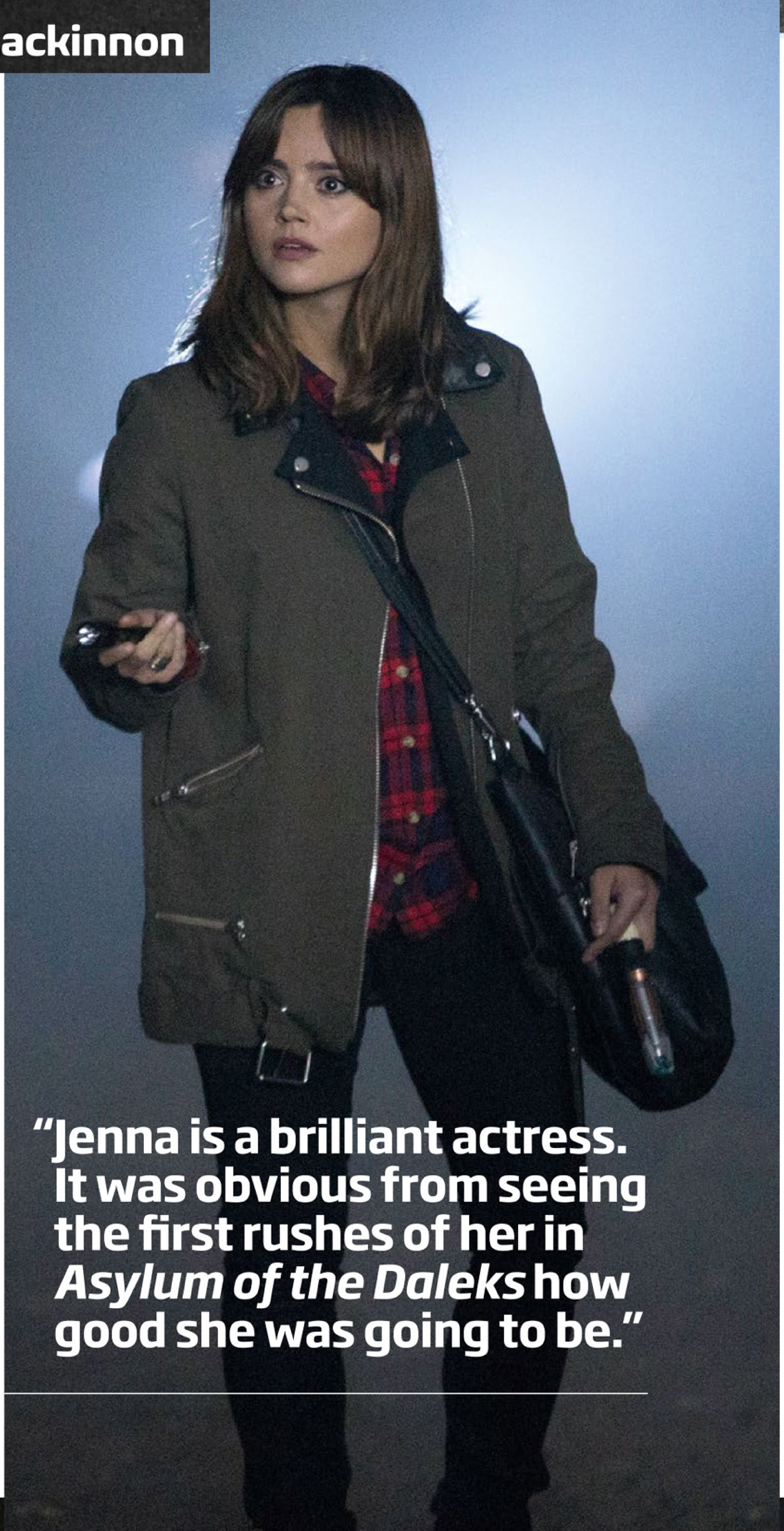
"Steven and Brian [Minchin, *Doctor Who*'s other executive producer], and the other executives before them, set almost impossible tasks for the directors and production teams – but that's the fun of it. It's not daunting, it's a treat. I'm not sure anybody in the office even believed we could do *Flatline*, because it was so technically complex – but there it is. It turns up on telly, and we made it."

Douglas' work on *Doctor Who* has boasted some wildly differing styles, from the action-packed Sontaran episodes to the watery claustrophobia of *Cold War*, from the spooky mind games of *Listen* to the shiny slickness of *Time Heist*. But no matter how the episode ends up looking on screen, the whole process starts when he is handed a bundle of pages, fresh off the printer...

"This doesn't just go for *Doctor Who*," he says, "but whenever I read a script, the reaction I'm looking for in my own head is how to direct it. If I start reading a script and I think, 'That opening doesn't quite work, but we could fix it if we did this – and what if the story went that way...?', then I get into trouble. With *Doctor Who* – and with Steven not only writing quite a few of them, but also acting as a kind of 'superior executive script editor' to the other writers – generally speaking, when you get handed a script, it's all working. So immediately, what you do is you try to visualise what the shots are going to be.

"When I got *Listen*, for example, my immediate reaction was that it was a piece of poetry, and that it was really Steven's love letter to the show. It's about the heart of *Doctor Who*. When I read it, I wanted to take the feelings that I felt, my reactions to each scene and moment, and try to let the audience have that same experience.

"If the script is as good as *Listen* was," he continues, "you immediately start seeing the sort of images that you want – the children's home, for instance, and the sort of restaurant that you're going to go to, the wilderness planet at the end of the universe, and so on. But the simple thing, in the end, is trying to take the experience of reading and give that back to the viewer. They're obviously going to encounter it for the first time in a very different form, but nevertheless that's what you want to do."



"Jenna is a brilliant actress. It was obvious from seeing the first rushes of her in *Asylum of the Daleks* how good she was going to be."

Is there anything about *Doctor Who* itself that makes this 'translation' work more difficult than it is on other shows?

"The particular demands of *Doctor Who* are really to do with the number of elements that are flying at you every day," Douglas explains. "In a normal episode of telly, if you're doing a 12-day shoot, you might have one day where you've got the special effects guy coming in, another day where you're doing CGI, or whatever – but on *Doctor Who*, every day, every scene, has got CGI, special effects, everything. You've got every single element flying at you every single day. That's a really big rollercoaster to keep control of. And the target is that people should be looking at the episode and thinking, 'That's amazing!', not 'How did they manage to achieve that?' It should just all be about the storytelling."

Since **DWM** last interviewed Douglas, during the recording of *The Power of Three*, he has directed three vastly different episodes. In that time, he's seen Jenna Coleman take the character of Clara from the mysterious 'impossible girl' of *Cold War* to the more complicated and troubled character we've seen this year.

"I think Jenna is a brilliant actress," Douglas says. "It was obvious from seeing the first rushes of her in *Asylum of the Daleks* how good she was going to be for the show.

"At the time we did *Cold War*, I think Jenna had done *Asylum* and I think she'd done *Hide*, but that was all," he explains. "Then *Cold War* was such a full-on experience for the actors, because of all the water on set and everything else. Jenna was learning all the time. I'd suggest that one of the things that has happened to her as a performer – and that's almost more important than what's changed with her character – is that since *Cold War*, she's done so many more episodes. Clara's gone through all those big turns and difficulties and stories with the Doctor, so when Jenna came into this year, she had so much depth to her character to work with.

"The Clara that we saw in *Cold War* couldn't have done what the Clara of *Flatline* did, because she hadn't seen anything. Both the character and the actress have got so much experience to hold on to now; that's the development and the evolution, and it's great to see. And the same thing is happening with Peter, as his Doctor is having all these experiences – he's going to evolve and build, and it's going to be fantastic to see what happens in the next series."

When it came to shooting *Listen*, Douglas had the privilege of working with Peter Capaldi at a very early point in this journey.

"I worked with David and Matt at a point where they were well into playing the character," he explains. "Whereas with Peter, it was virtually at the beginning. There was a difference in the work process because of that, with Peter exploring and finding the character. He'll do that for as long as he's on the show, of course, but this was right at the beginning of that process."

Listen has been one of the stand-out episodes of the first Peter Capaldi series, and Douglas was absolutely thrilled to be asked to direct it.

"When we talked about *Listen*, Steven said to me, 'I've been the horn section in the orchestra for quite a while now, and I'd quite like to have a chance just to play the piano'," he says. "He'd been doing the Christmas Special, the 50th Anniversary Special, the beginning and the ending of the series – all the blockbuster episodes – and for once, he wanted to do a little piece that was just a quiet reflection on *Doctor Who*. When you get that as guidance, the work is nothing but pleasure."

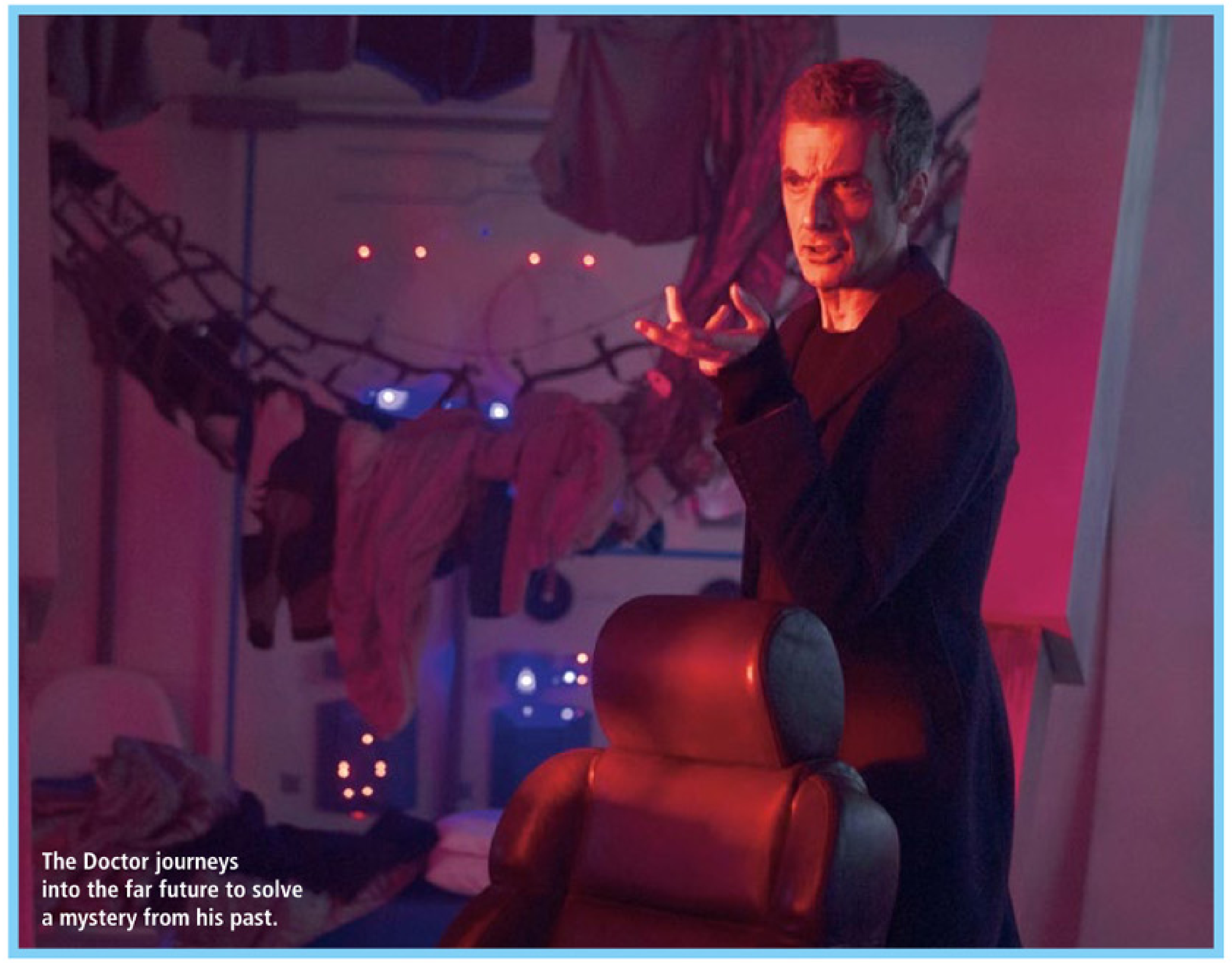
Setting up a little problem for the Doctor and Clara...

The biggest challenge with the episode was striking a balance between the idea that the 'hiders' were a real, malevolent alien force and the possibility that the whole thing was nothing more than fear working its way on the characters' imaginations.

"That ambiguity was very difficult to get right," Douglas says, "but it was the key to the script. Steven basically said, 'It's something that we can't quite see...' – and that's a really hard thing to film! The blanket on the bed – if we'd stuck a Dalek under there, it wouldn't be anywhere near as scary as not knowing what it is. 'Not knowing' is the key to being scared in this episode. Even the Doctor, at the end, doesn't quite know what's happened. Clara stops him from knowing for sure that it was her under his bed 2000 years ago, when he was a kid.

"So many people have said that *Listen* was the episode where people actually did hide behind the sofa, where kids didn't want to go to bed on their own," he adds. "To make an episode like that is such a treat, because that's the show reaching a new audience again, and kind of rebooting it in a different way. And I really believe it's the 'not knowing' of it that's one of the key elements in that."

Listen is unusual in this regard in that, while *Doctor Who* isn't exactly *Scooby Doo*, if there are creepy goings-on, there's usually a completely rational explanation. Look at last year's 'ghost story' *Hide*, for example, where the ghost was revealed to be a lonely alien looking for love. ►



The Doctor journeys into the far future to solve a mystery from his past.

Douglas Mackinnon

Keeley Hawes was Douglas' first choice to play the cool and collected Ms Delphox in *Time Heist*.

> "Delphox shouted 'Keeley Hawes' to me. Andy Pryor, Steven Moffat and Brian Minchin jumped at the idea."

"Well, I think the explanation in *Listen* is left for the viewer," Douglas says. "It's for them to make up their own minds. I've got my own explanation for what was under the blanket, but I'll keep that to myself – because I think people will fill in the gaps and put their worst nightmare in there.

"With the Doctor, in the pre-title sequence, when the chalk appears under the table – that's not resolved," he points out. "Then you see 'Listen' written on the blackboard once more at the end – again, not resolved. And yet you think you know that the thing under the bed is a good force – because in the Doctor's case, all those years ago, it was Clara. So you still can't quite work out what forces took that chalk, wrote on the board, and then rolled it under the table. Also, people don't seem to have talked much about the caretaker in the children's home – the telly turns off and on, the Doctor impossibly nicks his coffee cup in a real Derren Brown sort of moment, and the ring of moisture on the table fades away like the coffee cup was never there. There's a lot of impossible moments in that little scene."

One moment some fans found most impossible of all was the sequence of Clara meeting the young Doctor in the barn on Gallifrey. In fact, never mind impossible – some considered it utterly unthinkable. Showing the Doctor as a child! Whatever next?

"It's interesting," says Douglas. "Everybody who works on the show, who writes for the show or directs the show, is a fan of *Doctor Who*. We're no different to the fans at home. We are, if anything, *bigger* fans of the show. So when we're making something, it's done very carefully. We're doing it for the fan inside us. So the question about responsibility to the history of *Doctor Who* and everything else like that, that's always with us.

"But we have to tell stories," he states, "and we have to explore different areas that sometimes haven't been explored before. Do we take routes that some fans wouldn't expect us to? Yes, I'm sure we do, all the time – but at the same time, we're the ones making the show, so we have to make decisions. The reason the show has existed for 50 years, in my opinion, is because of its ability to change all the time. It replenishes itself, through the obvious regeneration of the Doctors, but also through the changing view of stories, changing view of morality, everything.

"The Mackinnon family motto is 'fortune favours the brave' – I think it's some other people's as well," he laughs. "Bravery is not a bad thing if you're doing anything creative, really. I do sympathise with people who got upset with us seeing the Doctor as a child, but that doesn't mean we shouldn't tell the story in our way, the way Steven and I wanted to tell it."

Only one week after this quiet, contemplative episode, the Doctor got mixed up in a very different caper in *Time Heist*.

"I went into *Time Heist* thinking, 'make it fun!'," says Douglas. "I watched lots of ghost stories to prepare for *Listen*, and I'm sure nobody would be surprised to hear that I watched lots of heist movies for *Time Heist*. I tried to get into the spirit of the films, and all the transitions and dissolves we used in the episode, for instance, that's heist-movie vocabulary. And after doing *Listen*, it was such a pleasure to be running up and down corridors!"

Not only corridors: the Bank of Karabraxos was *huge*, as we saw in the stunning establishing shots of the bank's lobby.

"The scale was something I really pushed hard on," Douglas explains. "The first interior shot of the bank, I just wanted it to be so huge it was crazy. If you set an agenda with huge brushstrokes like that, then when we inevitably get into the smaller corridors and rooms in the bank, the audience carry that scale with them in their heads.

"We used the biggest studio at Roath Lock for the bank floor," he adds, "but it still wasn't big enough, so we built it three times bigger by using CG. That CG shot, funnily enough it was very much a *Line of Duty* shot. It starts from the roof of the bank and you see this huge space, but then it immediately zooms right in, to find our gang coming out of the door. That's a *Line of Duty* zoom, there's no doubt about it. I know because I did both."

That isn't the only *Line of Duty* connection, of course. Keeley Hawes – who played the cunning Ms Delphox – also starred in the BBC Two drama.

"Keeley was cast in the lead for the second series of *Line of Duty*," Douglas explains, "and that was the first time I'd met her. She's a delight.

"When the role of Ms Delphox came up, I suggested Keeley," he continues. "Andy Pryor, *Doctor Who*'s casting director, had been looking at Keeley before, I think – and Steven Moffat and Brian Minchin had thought about her too, but the right part hadn't arrived. So, it was a coincidence. I wasn't looking for a part for her – but the part of Delphox stood up and shouted 'Keeley Hawes' to me. When I suggested her to Andy, Steven and Brian, they jumped at the idea."

Doctor Who seems to have a knack for attracting big names. As well as Keeley, guest stars in Douglas' episodes have included Jemma Redgrave, Steven Berkoff, David Warner and Liam Cunningham.

"I'm always amazed at the list Andy brings to us," he says. "Part of the thing that appeals to these actors is that it's quite a short gig – they can get in and out of the show usually within a month. But also, most of them are desperate to do it. It's a very common thing where you'll get a big actor turning up to do an episode, and they take you aside on the first morning and say, 'Well, I couldn't turn it down, my kids would have killed me – and I couldn't turn it down because when I was a kid, I loved the show.' It's different from any other show that it pulls in people in this way."

His work on 2014's second filming block complete, Douglas returned later in the run to direct *Flatline*. As has become almost traditional, this was one of *Doctor Who*'s 'double-banked' episodes: devised to magic up more time in the series' crowded production schedule, these episodes are put together under very particular circumstances.

"The main unit carried on shooting, while we created a separate unit just to shoot this one episode," Douglas explains. "We crossed over in some facilities and some things here and there, but essentially we were shooting alongside the main unit. The theory of it was that Jamie Mathieson was going to write a 'Doctor-lite' episode, and the idea he came up with was to trap the Doctor in the TARDIS. This should have meant that you could just do a day's worth of filming on the TARDIS and intercut it, like it was a giant phone call, with Clara being out and about. But even so, we ended up with an enormous amount of stuff to do with the Doctor in the TARDIS, two-and-a-half day's worth. So our schedule was really fractured – we had to share the actors with the main unit, who were recording *Kill the Moon* and *Mummy on the Orient Express* alongside us.

"The two teams worked along side each other very happily," he adds. "There was the odd day where Paul [Wilmshurst, director of *Kill the Moon* and *Mummy on the Orient Express*] would have Peter and I would have to wait for him for half an hour, but that didn't happen very much. We've all got mobile phones and we talked to each other, and we managed to work it all out."

One of the other challenges with this episode was the immense amount of computer-generated imagery throughout: the alien Boneless, especially, required a great deal of technical wizardry to bring to the screen.

"In my first episodes of *Doctor Who*," Douglas explains, "when you got the script, Russell T Davies had personally inserted notes on which shots could be CG. There weren't many of them, and they'd all been agreed even before you started directing – because of the cost of them, that was the only way they could do it. In *Flatline*, there are 192 shots with CG elements. Some of them are just wire removals or something like that – but nevertheless, it's all CGI. The scale of that means we couldn't sit at the first tone meeting and say, 'Right, these are the 192 shots that we're going to do'. You have to go forward with each scene, working out how to do each element as you go."

As Clara's battle with the Boneless progresses, the creatures take on their creepy three-dimensional forms for the final assault in the railway tunnels under Bristol. This climactic showdown was especially tough to direct – because there was so little 'real' to work with…

"It was a totally different technical challenge," Douglas reveals. "The motion-capture technology that we used hadn't been used in the show before. The actors who played the 'walking Boneless' first of all travelled to Sheffield, where there's a studio where their outer skin was completely photographed and captured. Then we did a day in a studio in Oxford, where we did the performance-capture elements. Then, the exterior imagery taken in Sheffield was put on to the performance capture of the 'walking Boneless'. So coming up with a coherent creature, which looks like it's part of the show, was very complex indeed.

The *Doctor Who* crewembarks on the complex tunnel shoot.

"Some of the scenes towards the end, in the train tunnel, had so many elements flying around in them. We had part of the set in the studio, but we also shot on location in a real tunnel, then we also had a CG tunnel as well – and then I haven't even started talking about adding the Boneless. Just making a coherent edit out of all that was really interesting."

But most interesting of all, there are some shots in *Flatline* that you would assume were created on a computer when, in fact, they weren't.

"I call it 'old school' directing," Douglas laughs. "For instance, when Rigsy and Clara are in the flat, and we see the Doctor inside the little TARDIS on the shelf, we shot that in two different places. We took the wall with the shelf and put it outside the set of the TARDIS interior, so we could shoot the Doctor on the full-sized TARDIS set through the doors of the little TARDIS. Those shots are all done in the studio for real. It also helps because it meant that we could keep Peter on the TARDIS set, and so not have to complicate his schedule with CG work, too."

With all this talk of CG work and juggling schedules, does Douglas sometimes find it hard to make sure he's doing justice to the actors' contributions to the episode?

"There's a big danger with all the CGI and the effects and everything else, that they take over and the actors get pushed to one side," he admits. "For me – and every director has got their own way – I want the actors to feel that they're in the middle of every scene. I do quite scarily long rehearsals. I certainly did them with Peter and Jenna for *Listen*; I spent a lot of time with them talking through what the scenes meant and where we were going with the characters. We were finding a way for them to navigate their characters, from there and into the future."

This, Douglas says, is one of the biggest challenges involved in working on a long-running series. With a constant flow of directors, and an ever-shifting production team, no matter how talented the crew, at the end of the day, the pressure is often on the actors to keep the big picture in focus. But, he points out, the real work starts even earlier – with that bundle of pages, fresh off the printer…

"One of the big things for characters in long-running television series, and for actors performing those characters, is that all they can do in the end is react to the stories they're given," he says. "The first point of navigation, if you like, is the stories they're given to tell – so, we go back to the writing. The writing, and Steven and Brian's guidance to the series arc, both for the characters and for the story elements – I leave all that up to them. But it's *our* job on the set to land each one of those moments that they've given us. It can be a very delicate process. The tiny emotional brushstrokes on *Doctor Who* that tell the bigger story, they're often the ones that carry the most weight in terms of understanding the characters.

"A good example of that is in *Listen*," he adds, "when Clara comes back into the TARDIS at the end and tells the Doctor he mustn't ever look at where they've been, and that they need to leave straight away. The performance that Peter and Jenna give in those tiny few seconds is just amazing. Peter's Doctor is confused, and then realises where they might have been – and also possibly, in that moment, you're seeing him remembering the moment of Clara being under the bed and realising that's who it was, and that there's a time loop that's been created that he always knew about but had forgotten. And, on top of that, it's Clara who's given him the strength to exist and to be a hero, really. And meanwhile, Clara is understanding, in various ways, that it's a human being who has given the Time Lord the strength to be the way he is. I'm extrapolating all that from those tiny little moments. It's quite a lot for those few seconds."

With this kind of emotional development crammed into a few fleeting seconds – and in the middle of episodes which contain explosions, scares, frantic corridor-running and terrifying monsters – surely directing *Doctor Who* must be one of the biggest challenges around?

"Yes," Douglas says with a smile, "but the word 'challenge' suggests it's a problem. Actually, it's why we do it. In *Doctor Who*, the challenge is the fun." DWM

A GOOD MAN GOES TO WAR

This year, we've seen a new Doctor wrestling with the question: "Am I a good man?" So, is he? **DWM** weighs up over half a century of evidence...

FEATURE BY **STEVE LYONS**

The Doctor wasn't always such an incorrigible meddler.

When first we meet him, he describes himself and his granddaughter as merely "wanderers in the fourth dimension"; and certainly, in his earliest adventures, he's only trying to save his own skin and those of his companions. He doesn't set out to help people or change worlds – although this can happen.

An early example is his first encounter with the Daleks. Having lost a component of his Ship in the Dalek city, the Doctor needs the Thals' help to get it back; the problem is, the Thals are pacifists. "This is no time for morals," proclaims the Doctor. "They must fight for us." Ian disagrees: "Some of them are bound to get killed. What argument can you use to make a man sacrifice himself for you?"

As it turns out, it doesn't take much arguing at all. The Thals agree that helping out is the right thing to do, and that the Daleks are a threat to them too anyway. So, the Doctor leads them into a war with one objective: genocide. As the entire Dalek race (as far as he knows) dies around him, one of them begs him to save them. "Even if I wanted to," he replies, "I don't know how."

Ulterior motives on Skaro aside, fighting for a cause seems to grow on him – especially where Daleks are concerned. It's Susan who makes him join up with a resistance group in *The Dalek Invasion of Earth* – but, learning of the Daleks' plans, the Doctor becomes more committed: "And we have got to dare to stop them."

In *The Daleks' Master Plan*, upon finding his old enemies on Kembel, he proclaims: "If the Daleks are doing something drastic, then we have to stop the Daleks" – and, in the tenth episode, safe inside the TARDIS, he does something entirely unprecedented. He returns to Kembel to face the Daleks again, for reasons that are entirely altruistic.

By the time of *The Moonbase*, the very fact that there is "something evil here" is reason enough for the Second Doctor to stay and deal with it. In a famous speech, he tells us, "There are some corners of the universe which have bred the most terrible things. Things which act against everything that we believe in. They must be fought."

In *The War Games*, he defends his new interventionist stance to his people, having broken their "most important law of non-interference in the affairs of other planets." He displays images of the monsters he has battled, again labelling each of them as 'evil'. "True, I am guilty of interference," he tells the Time Lords defiantly, "just as you are guilty of failing to use your great powers to help those in need!"

Here in the real world, some attitudes have changed since the 1960s. Were *The War Games* to be remade today – in the light of current debates over Western intervention in foreign conflicts – how many people might be tempted to side with the Time Lords against the Doctor?

To be fair, perhaps things are simpler in the *Doctor Who* universe. You could certainly argue that there are fewer shades of grey there. Perhaps the Doctor just picks his battles carefully – or the TARDIS picks them for him – favouring those where it's easy to tell the good guys from the bad, where no doubt exists of the need for a regime change and where Weapons of Mass Destruction definitely exist.

Even so, there's no denying that luck has favoured the Doctor more often than not. In *The Underwater Menace*, he makes another momentous decision. To stop the mad Professor Zaroff from destroying the world, he takes the drastic step of flooding Atlantis. He admits that he might not be able to save the Atlanteans; he's putting their lives on the line for the greater good. Fortune smiles on him – not for the last time – and only a handful of people are drowned. How easily things could have been different...

In most cases, lucky or not, the Doctor *does* improve things on the ground. Some Thals die fighting, but there's little doubt that the Daleks would have destroyed them otherwise. The Doctor's wars may have collateral damage, but most also have happy endings. More lives are saved than are sacrificed – among the good guys.

The majority of those 'happy endings' involve the bad guys' utter destruction.

It probably helps that the Doctor fights *monsters*. In his *Moonbase* speech, he notably talks about evil 'things', rather than evil beings.

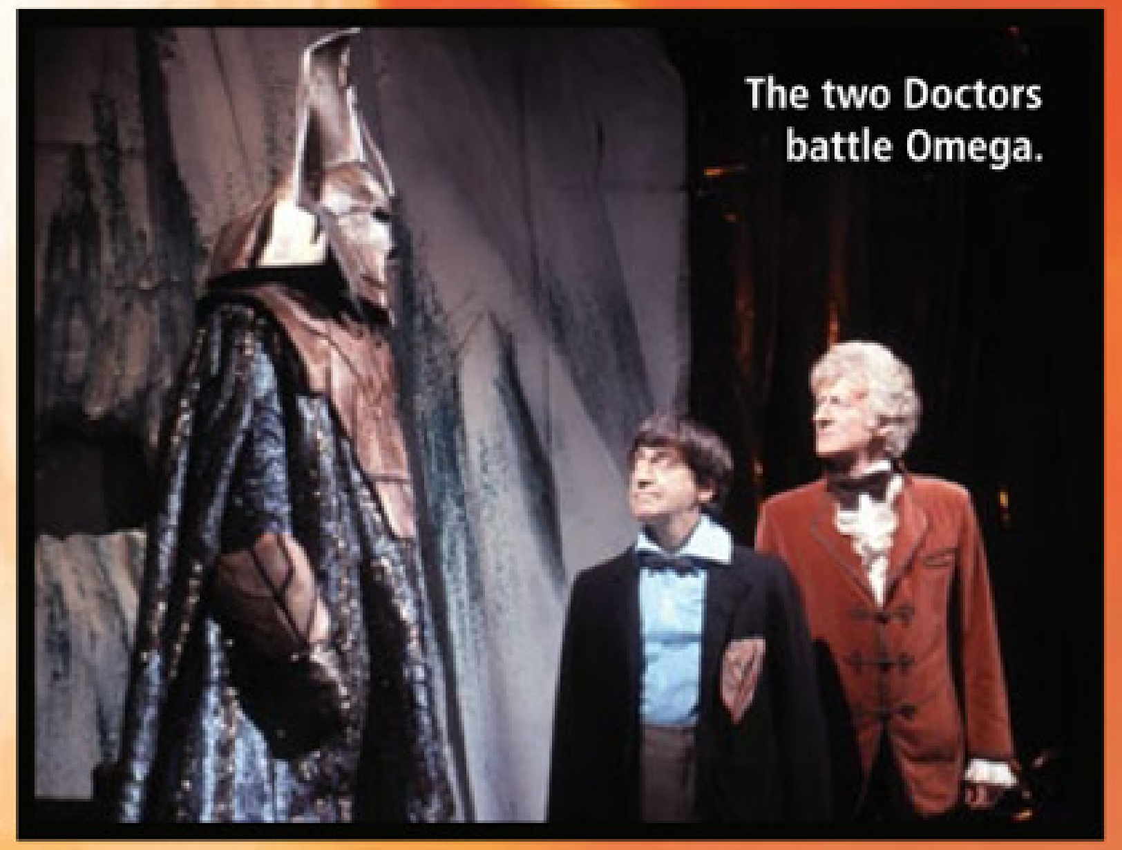
The majority of his recurring foes, though sentient, are created in laboratories and can be seen as perversions of life at best. In *Army of Ghosts*, the Doctor implies that even partially-converted Cybermen are effectively dead already. When he blows up Cyber-armies in *The Wheel in Space*, *Silver Nemesis* and *A Good Man Goes to War*, then, it hardly counts as 'killing' at all (see also the last of the Great Vampires, wiped out by the Doctor in *State of Decay*).

Autons and Yeti are even fairer game, being artificial slaves of a central, controlling intelligence. Even the Sontarans are laboratory-born clones. Did that comfort the Doctor, do you think, when he was planning to blow up their flagship with all hands on board in *The Poison Sky*? How about later, when he allies himself with the Sontaran nurse Strax and sees that not all of his kind are 'evil', after all?

What about the (presumably) natural-born Ice Warriors, whose fleet the Doctor plunges into a sun in *The Seeds of Death*? On Peladon, we learn that they were thinking, reasoning beings capable of good deeds too...

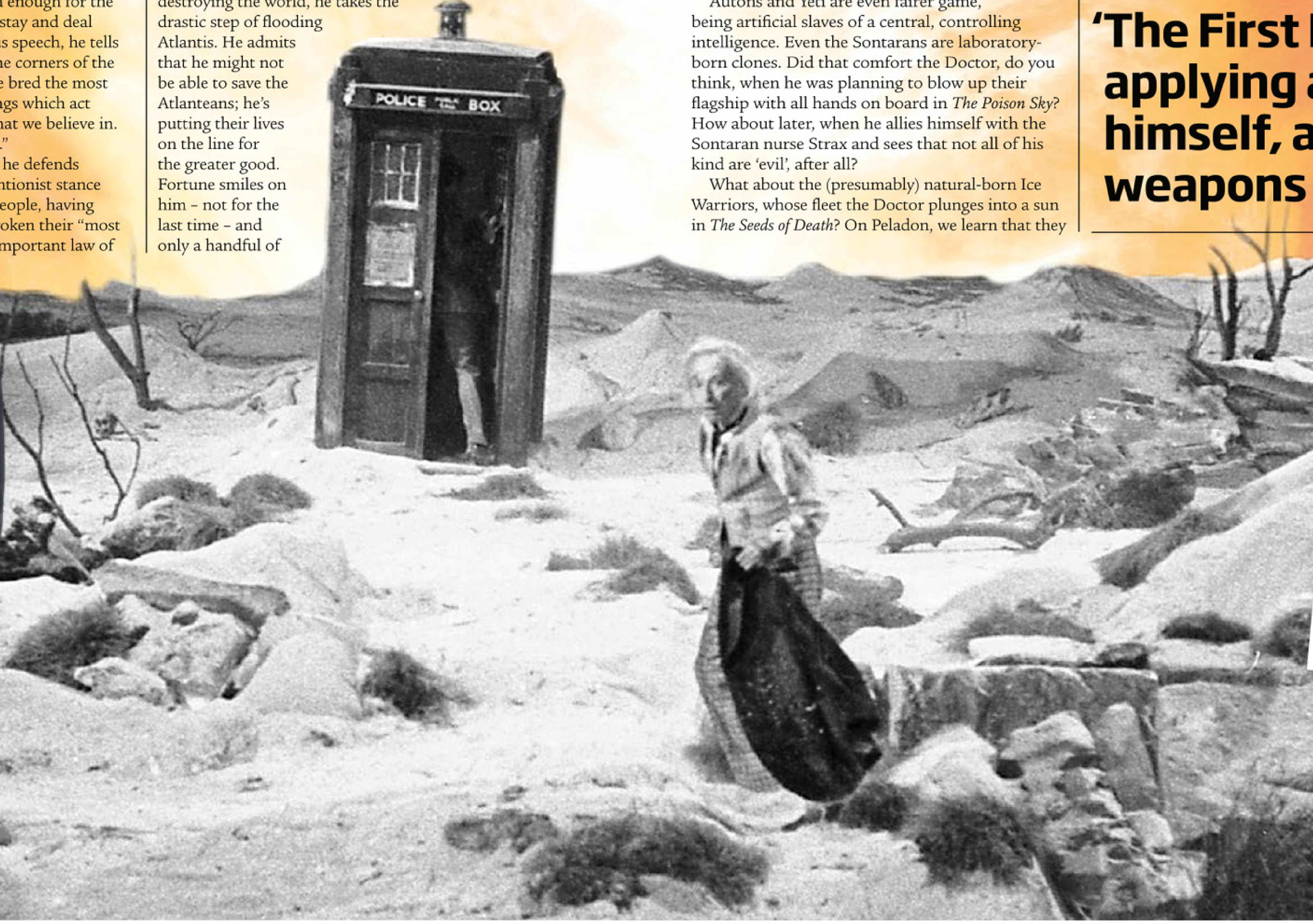
Do Time Lords count as monsters? Perhaps, when their lives have been unnaturally extended. The Second and Third Doctors give Omega "the only freedom you can ever have" (*The Three Doctors*), while the Fourth has no compunction about killing Morbius with cyanide gas (*The Brain of Morbius*; it doesn't work, thanks to the lungs of a birastrop, but Professor Solon dies). Omega returns, only to be shot down by the Fifth Doctor (*Arc of Infinity*; to be fair, he's about to cause a huge antimatter explosion), who also leaves the pleading Master to perish in flames (*Planet of Fire*).

At his best, at least the Doctor gives his victims a chance. In *The Poison Sky*, he plans to take his bomb to the Sontarans himself, risking his life to give them the option to surrender. In *The Christmas Invasion*, he kills the Sycorax leader with a satsuma, because he still poses a threat. When Prime Minister Harriet ►


The two Doctors battle Omega.

The Doctor, using cyanide in *The Brain of Morbius*.

'The First Doctor isn't averse to applying a little armed force himself, although his favoured weapons are blunt instruments.'



A fighter from the very beginning: the Doctor displays violent tendencies in his first televised adventure.

◄ Jones fires upon the fleeing Sycorax ship, however – despite her claims that this too is self-defence – the Doctor has her removed from office.

The Daleks are a special case.

The Doctor describes one, in *Death to the Daleks*, as "a living, bubbling lump of hate." In return, he has slaughtered so many of them in his time that they have begun to refer to him as their 'predator' (*Asylum of the Daleks*).

As early as *The Dalek Invasion of Earth*, the Doctor instructs Robomen to "kill the Daleks", not subdue them – while, in both *Destiny of the Daleks* and *Resurrection of the Daleks*, he murders unarmed and un-armoured Kaled mutants.

In *The Evil of the Daleks*, he distils 'the human factor' – by experimenting callously upon his companion, Jamie – and implants it into some Daleks, thereby igniting a civil war on Skaro that once again brings about "The end. The final end."

In *Genesis of the Daleks*, the Doctor attempts genocide again – pre§emptively, this time – and, for the first time, he suffers a qualm: "If I kill, wipe out a whole intelligent life form, then I become like them. I'd be no better than the Daleks." By the time he's made up his mind to touch one wire against the other, it's too late.

Think of the billions of lives he might have saved – those lost in the Time War, for a start – but doesn't, because he hesitates. Alternatively, you might subscribe to the theory – never spelled out on screen – that the Doctor's actions here, as an agent of Gallifrey, sparked the Time War in the first place. This once, perhaps the Time Lords should have followed their own most important law...

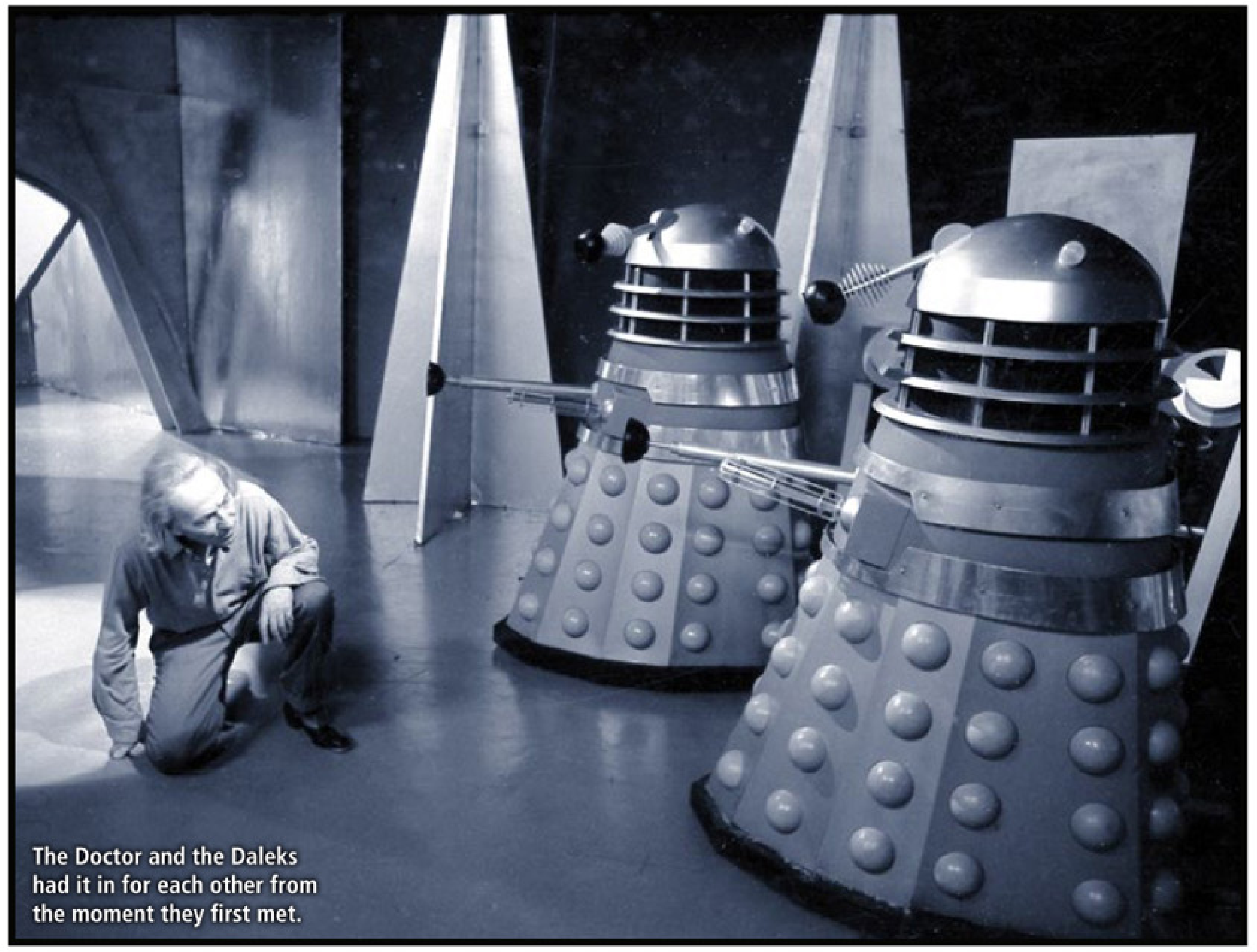
The Fifth Doctor makes his own opinion clear in *Resurrection of the Daleks*: "Once before, I held back from destroying the Daleks," he recalls. "It was a mistake I do not intend to repeat. Davros must die." Yes – this time, genocide will take only a single gunshot. The Doctor just has to execute the Daleks' creator before he can cure the plague that is wiping them out. He might do it with regret – "Until I walked through that door, I foolishly hoped you'd changed enough for me not to have to do this." – but he'll do it for the lives of the many.

The Doctor joins forces with the army.

'When the Doctor destroys an enemy army, he isn't just killing 'monsters', he's killing *soldiers*...'

Once again, however, he hesitates and loses his chance. "You are soft, like all Time Lords," Davros taunts him. "You prefer to stand and watch. Action requires courage – something you lack." The Doctor's own thoughts on the matter? "I'm an imbecile."

The Doctor doesn't give Daleks the benefit of the doubt. He doesn't give them second chances. He just kills them on sight (in *Remembrance of the Daleks*, to name but one instance). They've given him plenty of justification for doing so, of course. You can't reason with a Dalek. Except... what if you could? What would it say about the Doctor's methods if it turned out that Daleks could be redeemed, after all? Like, say, by implanting them with some sort of human factor...



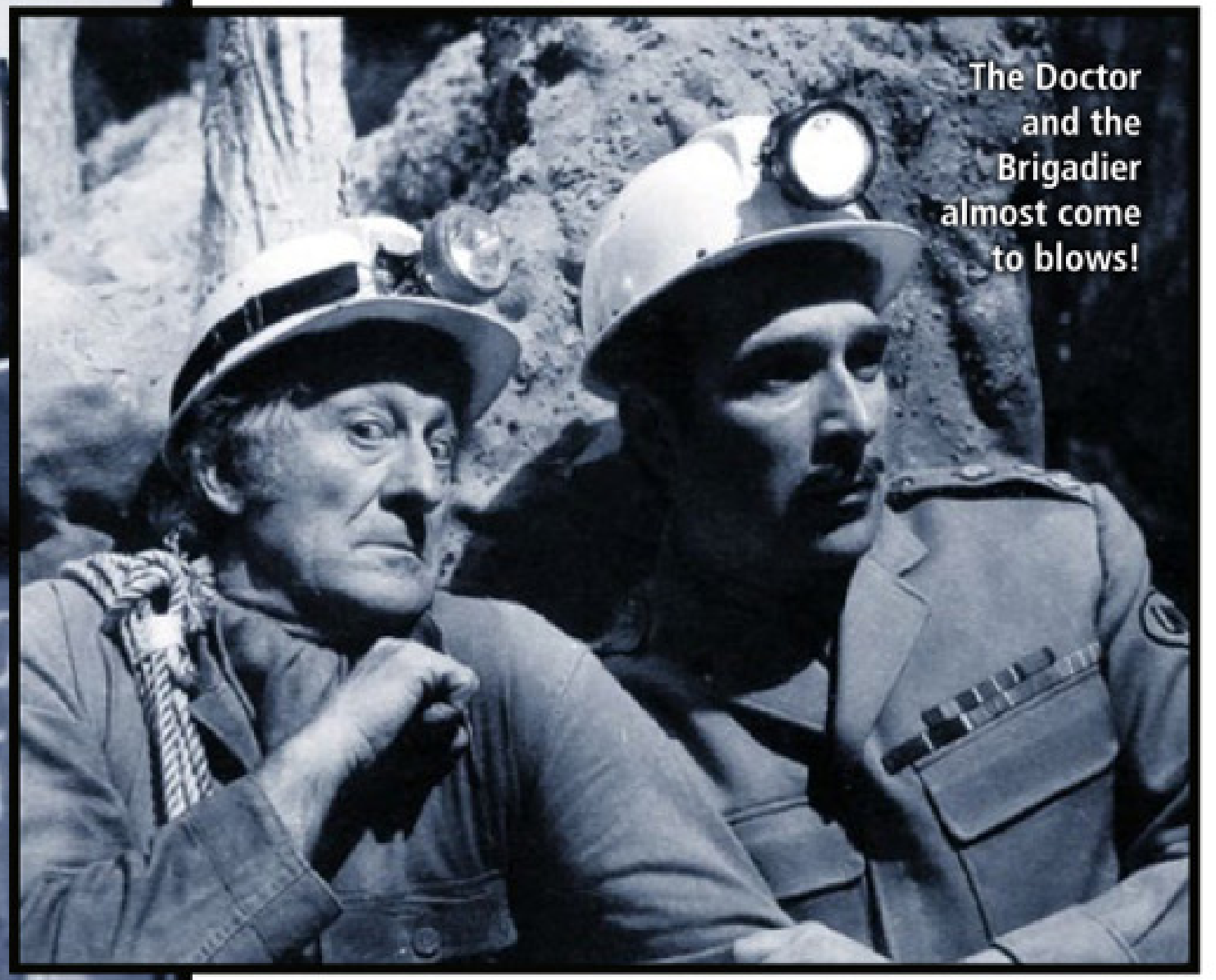
The Doctor and the Daleks had it in for each other from the moment they first met.

When the Doctor destroys an enemy army, of course, he isn't just killing 'monsters', he's killing *soldiers*, and we all know how he feels about them – or do we?

In his first two incarnations, he has no problem working with the British army, in stories such as *The War Machines*, *The Web of Fear* and *The War Games*. He unquestioningly accepts a need for armed force in certain situations. Indeed, the First Doctor isn't averse to applying a little armed force himself, although his favoured weapons are blunt instruments (a rock in *100,000 BC*, an amphora in *The Romans*, a shovel in *The Reign of Terror*, his walking stick several times). "You know," he reflects after the amphora incident, "I am so constantly outwitting the opposition, I tend to forget the delights and satisfaction of the gentle art of fisticuffs."

The Third Doctor carps about "the military mind", but from the off – in *Spearhead from Space* – he explicitly asks the Brigadier to mobilise UNIT on his behalf. He prefers to fight unarmed – or, on special occasions, with a sword (a predilection that he shares with his Fourth, Fifth and Tenth selves) – but, while 'Venusian Aikido' may appear more humane than a Hartnell-style bludgeoning, the effect is much the same.

Consider for a moment the moral of *Doctor Who and the Silurians*. The Doctor wishes to revive the sleeping Silurians one by one, so that they can be reasoned with. He lets his colleague shoot the warlike 'Young Silurian', who would have impeded the peace process ("Well done, Brigadier!"). He's rather less congratulatory when the Brig blows up the Silurian base.



The Doctor and the Brigadier almost come to blows!

"But that's murder!" he protests. "They were intelligent alien beings, a whole race of them, and he's just wiped them out." This may be an overreaction, as the Brigadier himself only wants the base "sealed permanently"; we don't know. What we do know is that the Young Silurian survived after all, and is in the process of waking his people – all at once – to "See that the apes are destroyed." So, for all the Doctor's moralising, it's the Brigadier's actions that prevent a bloody World War – isn't it?

A "pompous, self-opinionated idiot," the Doctor calls the Brigadier in *Inferno*. In *Terror of the Autons*, he huffs that "military intelligence is a contradiction in terms"; whereupon Jo points out his startling lack of gratitude, given that the Brig has just saved their lives with bullets and lost a soldier in the process. The Doctor accepts the rebuke, and his attitude changes. He becomes firm friends with the Brigadier, over time, and – as we learn in *The Day of the Doctor* – never actually resigns from his post as UNIT's scientific advisor.

In more recent times, we've seen the Doctor's distaste for soldiers brim over into outright hostility towards them. Before Danny Pink, there was Colonel Mace in *The Sontaran Stratagem*. "I don't like people with guns hanging around me," the Doctor growls at him, before planning his suicide bombing of the Sontaran flagship.

In a revealing moment in *Utopia*, he stops Captain Jack from firing a gun at the attacking Futurekind, but happily accepts the lethal protection of an anonymous guard and even thanks him for his life-saving efforts. When Jack points out this double standard, the Doctor answers that the guard is "not my responsibility."

Earlier Doctors can't say the same about, for example, Leela's Janis thorns and Ace's canisters of Nitro-9. His objections to the former are withdrawn when a thorn saves his life in *The Talons of Weng-Chiang*; his objections to the latter are never really more than token ("Ace, give me some of that Nitro-9 that you're not carrying" – *Remembrance of the Daleks*). Nor does the Eleventh Doctor seem to mind River Song being armed, even when she's shooting at him (*Day of the Moon*).

"The man who abhors violence, never carrying a gun," Davros sneers in *Journey's End* (although he of all people should know better), "but this is the truth, Doctor: You take ordinary people and you fashion them into weapons." It's a charge he seems unable to refute – for how many times has he led people into life-or-death situations, leaving them no option but to fight and giving them the tools with which to do it?

In *The Dominators*, the Second Doctor lets Jamie and Zoe rouse another pacifist people to war, tacitly approving. In *World War Three*, the Ninth Doctor has Mickey bomb Downing Street. In *Victory of the Daleks*, he sends World War II pilots into space in modified Spitfires, all guns blazing. He encourages Ian to carry a pair of guns in *The Sensorites* and arms Sarah Jane with a hunting rifle in *Pyramids of Mars*.

For all his supposed anti-militarism, he pushes two young men into joining UNIT in *Planet of the Dead*, and Martha blames him for her making the same career move in *The Sontaran Stratagem*: "If anyone got me used to fighting, it's you."

In *A Good Man Goes to War*... well, the title says it all, doesn't it? The Doctor assembles an army to fight and die under his command, and blows up most of the Twelfth Cyber-Legion simply to coerce information out of the few survivors.

"How many have died in your name?" asks Davros. The actual number is surely incalculable. The Tenth Doctor in particular seems to have a knack of 'inspiring' people to heroic sacrifices for his sake: Sir Robert MacLeish in *Tooth and Claw*, the Face of Boe in *Gridlock*, Astrid Peth and so many others in *Voyage of the Damned*, Luke Rattigan in *The Poison Sky*; Jenny in *The Doctor's Daughter*; not to mention a certain River Song in *Forest of the Dead*.

And let us not forget K9. For several years, the Fourth Doctor travels with a mobile machine that fires a laser beam on his command; nor is he slow to make use of this facility. One of the first orders he gives to K9 is to shoot his creator, Professor Marius (*The Invisible Enemy*). He has the beam set to stun rather than kill, but all the same, 'Never carrying a gun'...? ►

GUN SHY?

"I've never liked weapons at any time," says the Doctor in *The Sensorites*. "However, they're handy little things." As he goes on to more-than-amply demonstrate...

THE GUNFIGHTERS

The First Doctor gets tooled up under protest, and trains a gun on his enemies. He refers to another gun, which Steven finds in the TARDIS, as belonging to "my favourite collection."

THE HIGHLANDERS

Dressed as a woman, the Second Doctor buys guns from English soldiers, supplies them to captured Highlanders and threatens a man with an unloaded pistol.

DAY OF THE DALEKS

The Third Doctor disintegrates an Ogron with a ray gun from the future.

FRONTIER IN SPACE

"We've been boarded! We need the blasters!" shouts the Doctor – and he's happy to use one too. He must really hate those Ogrons.

PLANET OF EVIL

"I never carry firearms," the Fourth Doctor declares in *Pyramids of Mars*. So, shooting a man with a blaster in the previous story doesn't count, then? At least this time he uses the stun setting.

THE SEEDS OF DOOM

Again, he takes a pistol into battle. "But you'd never use it," says Sarah Jane. "True," the Doctor lies, "but they don't know that, do they?"

THE DEADLY ASSASSIN

The Doctor may not shoot the Time Lord President – but he does fire a lethal staser gun at the real assassin, only missing because the sights are misaligned.

THE TALONS OF WENG-CHIANG

He arms himself with a blunderbuss and bags a rat in a sewer tunnel.

IMAGE OF THE FENDAHL

He loads up a shotgun with salt and gives both barrels to the Fendahleen.

THE INVASION OF TIME

The Doctor constructs "the ultimate weapon": a demat gun, with which he shoots two Sontarans, apparently erasing them from existence.

THE VISITATION

"I never miss," the Fifth Doctor boasts, after shooting out a lock with a highwayman's pistol.

EARTHSHOCK

"Guns are not his style at all," insists Tegan, whereupon the Doctor levels two different guns – and fires one repeatedly – at various Cybermen. ►

A GOOD MAN GOES TO WAR

◄ ARC OF INFINITY

"You'll never have the courage to use it," rants Omega, faced with a gun-toting Doctor. He wishes!

WARRIORS OF THE DEEP

He holds a gun on Sea Base 4's commander, but hands it over as a gesture of trust.

RESURRECTION OF THE DALEKS

He spends much of this story packing heat, from the revolver that he empties into a Kaled mutant to the futuristic gun he takes off a Dalek trooper and is not afraid to use.

ATTACK OF THE CYBERMEN

The Sixth Doctor snatches the Cyber-Controller's gun and goes on a Cyber-killing spree.

VENGEANCE ON VAROS

He holds a gun to an enemy's head to save Peri from being turned into a giant bird. When the threat doesn't work, he shoots out the machinery instead.

REVELATION OF THE DALEKS

A clean sweep for writer Eric Saward: five stories, five entries on this list, as the Doctor shatters a Dalek eyestalk with a bullet.

DOCTOR WHO (The TV Movie)

The Eighth Doctor steals a highway patrolman's gun and threatens to shoot himself if he doesn't get his way.

DALEK

"Oh, yes. Lock and load!" The Ninth Doctor goes gunning for the last Dalek with a humongous alien weapon.

THE DOCTOR'S DAUGHTER

The Tenth Doctor holds a gun on his 'daughter's' killer – but only to make the point that "I never would." Well, almost never…

THE END OF TIME

The Doctor refuses to take Wilf's gun – until hearing that the Time Lords have returned. He can't bring himself to shoot either Rassilon or the Master, but luckily, a bullet fired at machinery works again.

THE TIME OF ANGELS/ FLESH AND STONE

The Eleventh Doctor shoots out a gravity globe on the *Byzantium*, to save his party from the Weeping Angels.

A TOWN CALLED MERCY

As a Wild West sheriff, he carries the tools of his trade – and considers shooting a man to save his town. Could he do it? "I genuinely don't know," says the Doctor.

THE DAY OF THE DOCTOR

During the Time War, the Doctor picks up a gun in combat – but only to graffiti the words 'No More' onto a wall.

GUNS BY ANY OTHER NAME…

The 'Cerebraton Mentor' in *The Invasion*; solar projectors in *The Seeds of Death*; Nyssa's ion bonder in *The Keeper of Traken*; an ultraviolet converter in *Warriors of the Deep*; the Master's Tissue Compression Eliminator in *Planet of Fire* and *The Mark of the Rani*; a kontron crystal in *Timelash*; a recharging power cell from the TARDIS in *The Age of Steel*. If it looks like a gun and it kills like a gun…

The Doctor struggles to find a way to make peace between the Silurians, Sea Devils and humans in *Warriors of the Deep*.

◄ The Doctor has been a soldier himself, of course. "I don't suppose there's a need for a doctor any more," his eighth self concedes at the height of the Time War, in *The Night of the Doctor*. He asks the Sisterhood of Karn to "Make me a warrior now."

It's easy to imagine a similar justification – albeit subconscious – for an earlier regeneration. In his later adventures, the Fifth Doctor finds himself repeatedly helpless in the face of rising death tolls ("There should have been another way," in *Warriors of the Deep*; his aforementioned failure to kill Davros; ultimately, in *The Caves of Androzani*). Thus, he gives way to a decidedly more… proactive incarnation.

Evidently, the Sixth Doctor has none of the Fifth Doctor's squeamishness. He is quick to resort to violence, even killing, to achieve his objectives. Let's leave aside his attempted murder of Peri in *The Twin Dilemma* – he's suffering from post-regenerative trauma; it happens. Pushing two guards into an acid bath in *Vengeance on Varos* and despatching Shockeye with cyanide in *The Two Doctors* – well, they are clearly acts of self-defence (and the Doctor has form with cyanide, as we know).

Killing four Varosian guards with poison vines, on the other hand, seems a tad excessive – as does setting a lethal laser beam trap for another to stumble into. This Doctor also notably succeeds where his predecessor failed, in executing a helpless, chairbound enemy: the Borad, or at least a clone of him, in *Timelash*.

It isn't long, naturally, before the Sixth Doctor commits genocide, though for once it isn't against the usual suspects. This time, his victims are the Vervoids in *The Trial of a Time Lord*. He seems surprised, affronted even, that his people should dare to question him about this, insisting that, "Had a single Vervoid reached Earth, the human race would have been eliminated!"

In some ways, his successor's methods are even more extreme. Uniquely of the first eleven Doctors, we never see the Seventh using a gun (see sidebar). Twice, however – in *Remembrance of the Daleks* and *Silver Nemesis* – he steals super-powerful weapons and lures his enemies into triggering them, thus wiping themselves out. The Hand of Omega actually destroys Skaro, and thus is arguably another attempt at Dalek genocide (let's hope the Thals weren't home).

In a similar vein, he turns the power of the Gods of Rassilon back upon them (*The Greatest Show in the Galaxy*) and has a nice line in talking his enemies into suicide (*Remembrance of the Daleks* again, and *Ghost Light*). The Seventh Doctor does his killing at arm's length, preferring that his victims pull the triggers of the weapons that destroy them; does that mean his hands are clean?

The Doctor talks his enemy to death in *Remembrance of the Daleks*.

The Doctor's ultimate sacrifice – as revealed in *Dalek*, finally seen in *The Day of the Doctor* – is that of his own home world.

He destroys Gallifrey and wipes out the Daleks with it (how many times is that now?) to put an end to the Time War; and he uses another Time Lord WMD to do it (you'd think they'd have learned by now). It's a typically pragmatic decision for him: destroy one world to save the universe. This time, however, there is just too much blood on his hands, much of it innocent blood: the blood of 2.47 billion children. The knowledge of what he did leaves him emotionally scarred.

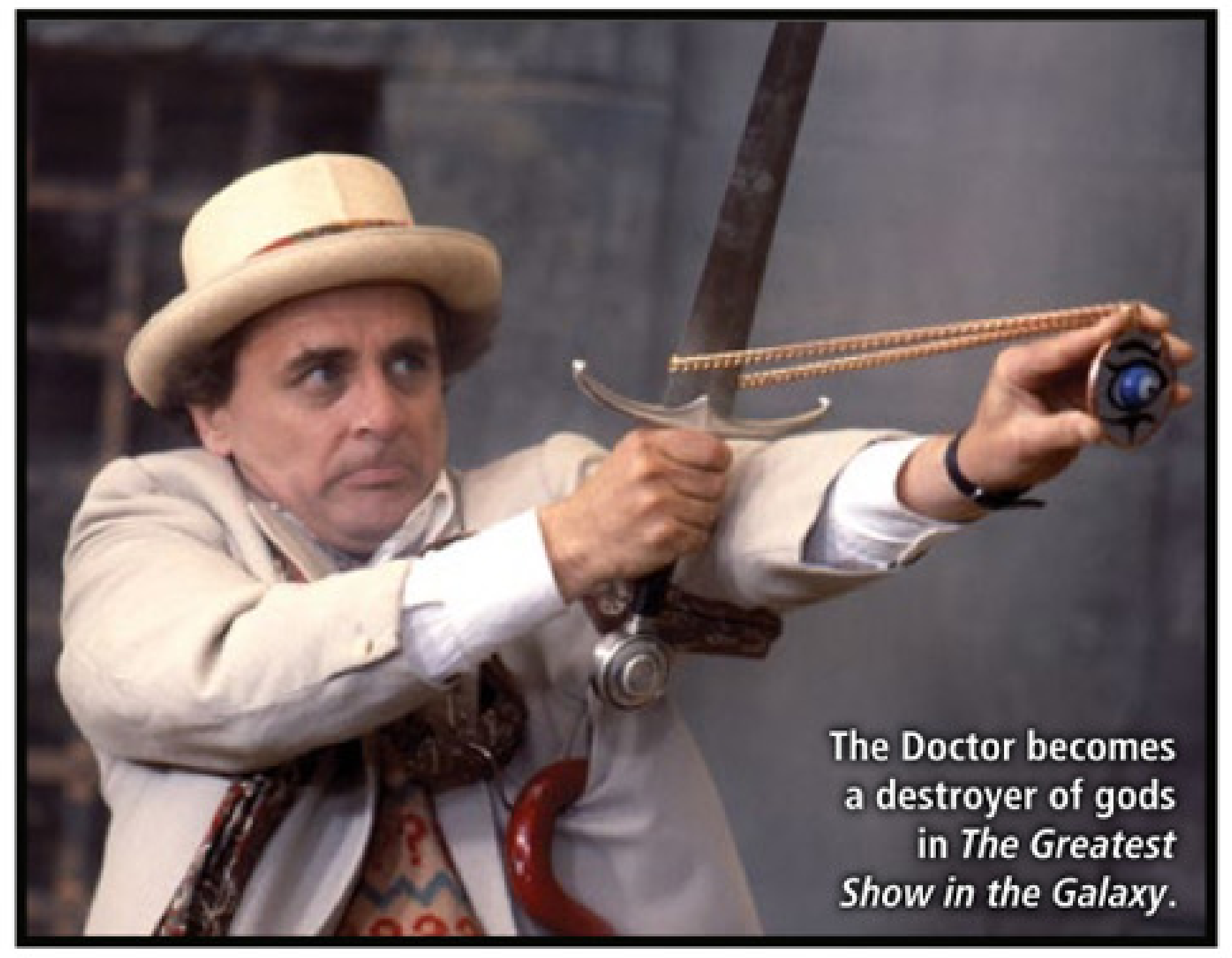
This is never more apparent than in his subsequent dealings with the Daleks. The Ninth Doctor's first reaction, upon finding the sole surviving Dalek in *Dalek*, is to try to kill it. Rose stands in his way, long enough for it to kill itself. In a similar situation in *Evolution of the Daleks*, however, the Tenth Doctor can't end the threat of Dalek Caan: "I've just seen one genocide. I won't cause another."

In *The Parting of the Ways*, the Ninth Doctor can't save future-Earth. He could, however, destroy the planet and take the Daleks with it, sparing all other worlds. Having been here before, he can't make that choice again. "What are you," the Dalek Emperor taunts him, "coward or killer?" "Coward," he proclaims, "any day." He refuses to throw the fateful lever – so it's fortunate for the universe that Rose is on hand again, in her Bad Wolf incarnation.

In *Journey's End*, the threat is even more imminent, but still the Tenth Doctor is paralysed by self-doubt. He refuses, again, to sacrifice Earth. He won't even countenance the destruction of the Daleks to save "the whole of reality." Had he not spared Dalek Caan, remember, this threat would never have arisen. Still, all he can do is plead with Davros to "Just stop," which he won't. It's left to the Doctor's newly-grown clone to save the day, by doing what the real Doctor cannot.

Nor does he get much thanks for it. "He committed genocide," the Doctor complains as he exiles his double to a life with Rose in a parallel universe. "He's too dangerous to be left on his own." (Never mind that Rose once committed genocide too – against the exact same race, in fact.)

On other occasions, it's very much business as usual. The Doctor commits genocide against the parallel-universe Cybermen in *The Age of Steel* and again in *The Next Doctor* (though perhaps he doesn't count them as a distinct species); he eradicates the Racnoss with a flash flood in *The Runaway Bride* (he lets his hated soldiers finish off the last one, but the damage has been done). In *The Fires of Pompeii*, he manages to save the Earth, but his actions also kill 20,000 human beings and the only known Pyroviles.



The Doctor becomes a destroyer of gods in *The Greatest Show in the Galaxy*.

The Ninth Doctor decides he's a "coward, any day," in *The Parting of the Ways*.

'The Seventh Doctor never uses a gun, but twice tricks his enemies into destroying themselves.'

He finally kills Richard Lazarus – whose attempts to prolong his own life have turned him into a monster – on his third attempt (*The Lazarus Experiment*) and… can't quite decide if he should hand a killer over to face a death sentence (he refuses to do so in *Boom Town*, but doesn't think twice about the same moral dilemma in *Smith and Jones*).

In an ironic reversal, haunted by his memories of the Time War, the Doctor of this period actually shows *more* mercy to the Daleks than he does to anyone else. He must wonder how many people have died because of it…

"I think, sometimes," Donna tells the Doctor in *The Runaway Bride*, "you need somebody to stop you." Others have said much the same. "You see, this is what happens when you travel alone for too long," says Amy when the Doctor thinks about killing Kahler-Jex in *A Town Called Mercy*.

It's Sarah Jane, on the other hand, who urges him towards genocide on Skaro: "You must destroy them. You must complete your mission for the Time Lords." In *Journey's End*, he has to veto the destructive plans of three of his former companions – Martha, Captain Jack and the bloodthirsty Sarah Jane again – as "never an option." Even Donna doesn't raise her voice to save the Racnoss (indeed, the Doctor is the one complaining when she drowns a Vespiform in *The Unicorn and the Wasp*).

Perhaps all the Doctor really needs is a second opinion, someone to share the burdens of the toughest moral choices with him – and after all the choices he has had to make in his long life, who can blame him? People die when the Doctor goes to war; people die when he doesn't (he goes to great lengths to run from a fight in *Human Nature*, and look what happens as a result) – and the latter don't always outweigh the former. It's a very rare occurrence, but sometimes the Doctor gets it wrong; his intervention makes a situation worse.

The Second Doctor's curiosity kills five people and endangers the universe in *The Tomb of the Cybermen*; had it not been for him, that tomb would have remained sealed. In *Midnight*, bus passenger Sky is possessed by an unknown force and everyone wants to throw her overboard – apart from the Tenth Doctor. Having got his way, he is then taken over himself. The result is that Sky is thrown overboard, after all, and the bus' hostess dies too. There are shades of grey in the *Doctor Who* universe, after all…

Sometimes, he must feel frustrated – or even angry. How else to explain his cold-blooded killing of an enemy in *Dinosaurs on a Spaceship*? The Doctor could easily save Solomon, but chooses not to. Shortly afterwards, in Mercy, he spells it out: "But they keep coming back, don't you see? Every time I negotiate, I try to understand. Well, not today. No. Today, I honour the victims first. His, the Master's, the Daleks', all the people who died because of my mercy!"

When the Tenth Doctor proclaims "No second chances" in *The Christmas Invasion*, he's coming from much the same place. "I'm so old now," he tells the Krillitane Finch in *School Reunion*. "I used to have so much mercy. You get one warning. That was it." The warning goes unheeded, so he makes the Krillitanes burn.

The Eleventh Doctor tries a third way. "The man who can turn an army around at the mention of his name," River Song calls him; and he proves it in *The Eleventh Hour* and again in *The Pandorica Opens*. The ►

The Doctor takes on all the monsters at once in *The Pandorica Opens*!

The Doctor insists that humanity must take its fate into its own hands in *Kill the Moon*.

◄ Doctor uses his burgeoning reputation as a mighty warrior to stave off conflict; he bluffs the military forces of a dozen races into retreating, without a shot being fired or a life lost. He also turns the entire human race into soldiers, brainwashing them into killing the Silents on sight – again, with no intention to cause a massacre but rather to keep the enemy at bay.

It's a strategy akin to possessing a nuclear deterrent – and ultimately, this too backfires on him. When the Church of the Silence rampages through causality and kidnaps Amy and Rory's baby – River's past self – to make a weapon out of her, River places the blame on the Doctor: "And all this, my love, in fear of you." In the same speech, in *A Good Man Goes to War*, she asks him, "When you began all those years ago, sailing off to see the universe, did you ever think you'd become this?"

'Is the Doctor's problem with soldiers the fact that he projects his own self-hatred onto them?'

"Sometimes, the only choices you have are bad ones," the Twelfth Doctor laments in *Mummy on the Orient Express*, "but you still have to choose."

The Doctor isn't a pacifist and never has been. What he will do, however – most of the time – is seek a non-violent solution to any problem, whatever the cost of it. Sometimes, inevitably, there is no such solution. He has to compromise – and he bears the guilt of every one of those lesser evils, those 'bad' choices.

In recent years, we have seen how that guilt can fester into self-hatred. The Eighth Doctor brought his 'Warrior' self into being – but later incarnations tried to forget that this life had ever existed. "What I did, I did without choice... in the name of peace and sanity," the outcast incarnation pleads when first we meet him. "But not," the Eleventh insists, "in the name of the Doctor."

He may have restored Gallifrey – eventually – but still he has to live with the memory of the choice he made; and with the knowledge that, one day, he might have to make a similar choice again.

"There's only one person in the universe who hates me that much," says the Doctor in *Time Heist*, referring to the architect of his current woes: himself. He says much the same in *Amy's Choice*, to the Dream Lord – who turns out to be the Doctor, too. *The Caretaker* implies that his problem with Danny Pink and with soldiers in general is that he sees too much of himself in them and projects his self-hatred onto them.

It's interesting to note that the dilemma he poses to Clara in *Kill the Moon* – whether or not to abort the birth of an alien creature because of the deaths it might cause – is the same one he faced on Skaro all those years ago. "I think you did the right thing," he tells her. Perhaps he just needs some reassurance that *he* did the right thing too.

Why else is the Doctor so keen – in *Into the Dalek* (and, before that, in *Evolution of the Daleks*) – to believe that a Dalek can be capable of good, after all? He succeeds in making it switch sides, but it's still a soldier...

Danny Pink echoes Davros' accusations when he calls the Doctor not a soldier but an officer. "I'm the one who carries you out of the fire," he tells Clara in *The Caretaker*, "he's the one who lights it." But isn't it striking that the Doctor chooses to travel with people who *don't* follow him blindly, but rather will always stand up to him and challenge him? In that respect, aren't they the antithesis of soldiers...?

"I tried to talk to you," the Doctor tells the creatures he christens 'the Boneless' in *Flatline*, as he banishes them (and probably kills most of them). "I want you to remember that. I tried to understand you, but I think that you understand us perfectly. And I think that you just don't care... You are monsters! That is the role you seem determined to play, so it seems that I must play mine: the man that stops the monsters!"

And so we find ourselves asking ourselves the same question we asked at the beginning of this investigation: *is* the Doctor a good man?

There can be no doubt, surely, that he tries his best to be – and that billions of lives have been saved or improved by his efforts. Just as clearly, however, he doesn't always get it right; sometimes, because there is simply *no* right answer.

In the end, at least we can say that the Doctor – the new Doctor – still cares enough to ask the question; and perhaps that, in itself, is the only answer we need. **DWM**

PLANET KILLER

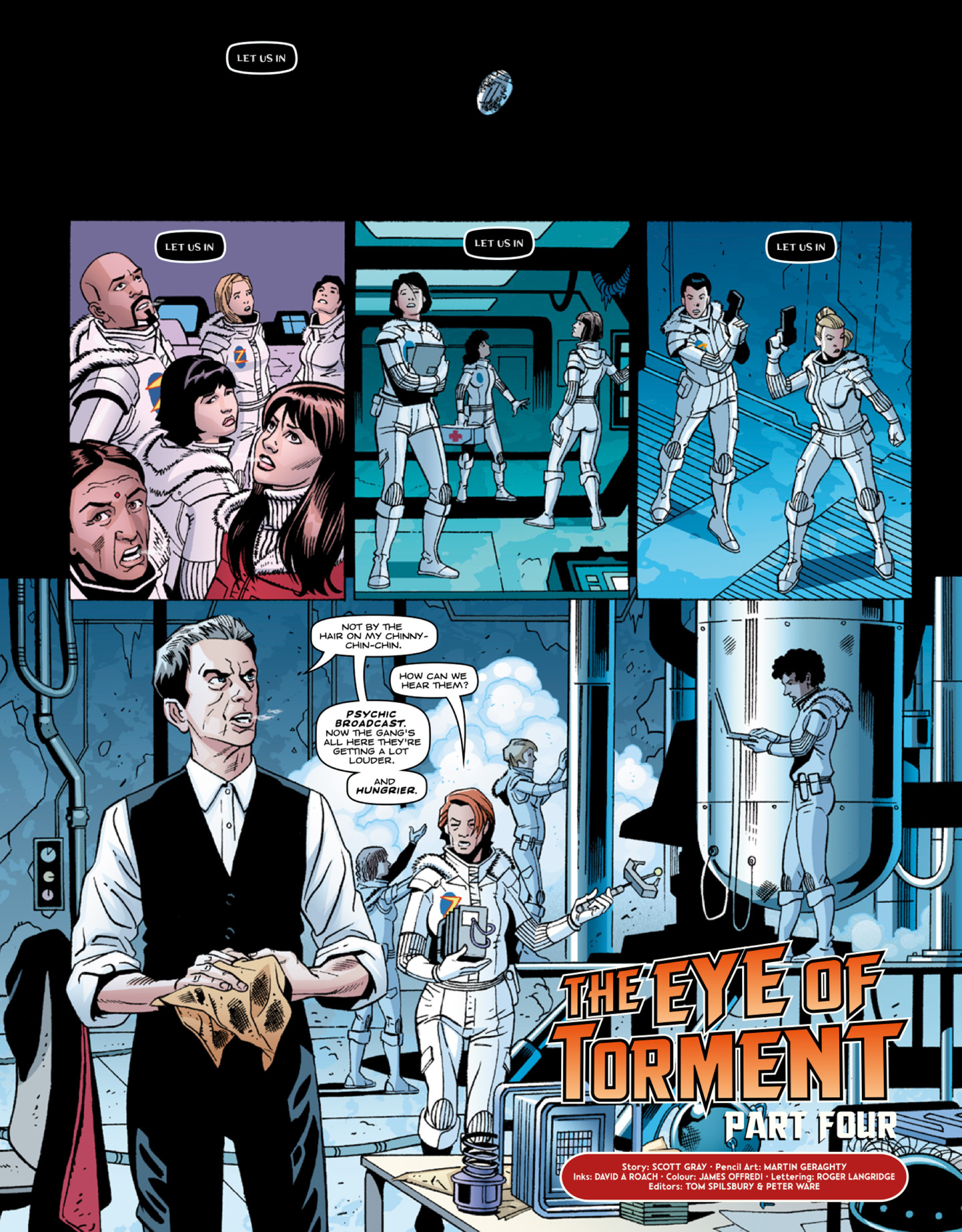
It isn't only in his televised adventures that the Doctor has faced tough choices – and been forced to make big sacrifices.

Virgin Publishing's series of *New Adventures* novels takes the idea of the manipulative Seventh Doctor to new extremes, and often finds his companions at odds with him over what appears to be callous behaviour.

In *The Pit*, he allows an entire star system containing seven planets to be destroyed in order to preserve history; while, in *Blood Heat*, he pulls the trigger himself on a Silurian-ruled parallel Earth, arguing that its anomalous existence will shorten the life of the 'real' universe.

In BBC Books' novel *The Ancestor Cell*, the Eighth Doctor battles to prevent Faction Paradox – 'a cult of time-travelling voodoo terrorists' – from conquering his home world and starting a ruinous Time War against an unnamed Enemy (some of the fallout from which he has already witnessed). He uses the energy of his own TARDIS to wipe out the Faction Paradox fleet and takes Gallifrey with it, erasing it from history no less. In *The Gallifrey Chronicles*, we learn that he preserved the Time Lords' mental traces, so there *could* be a way back for them. Sound familiar?

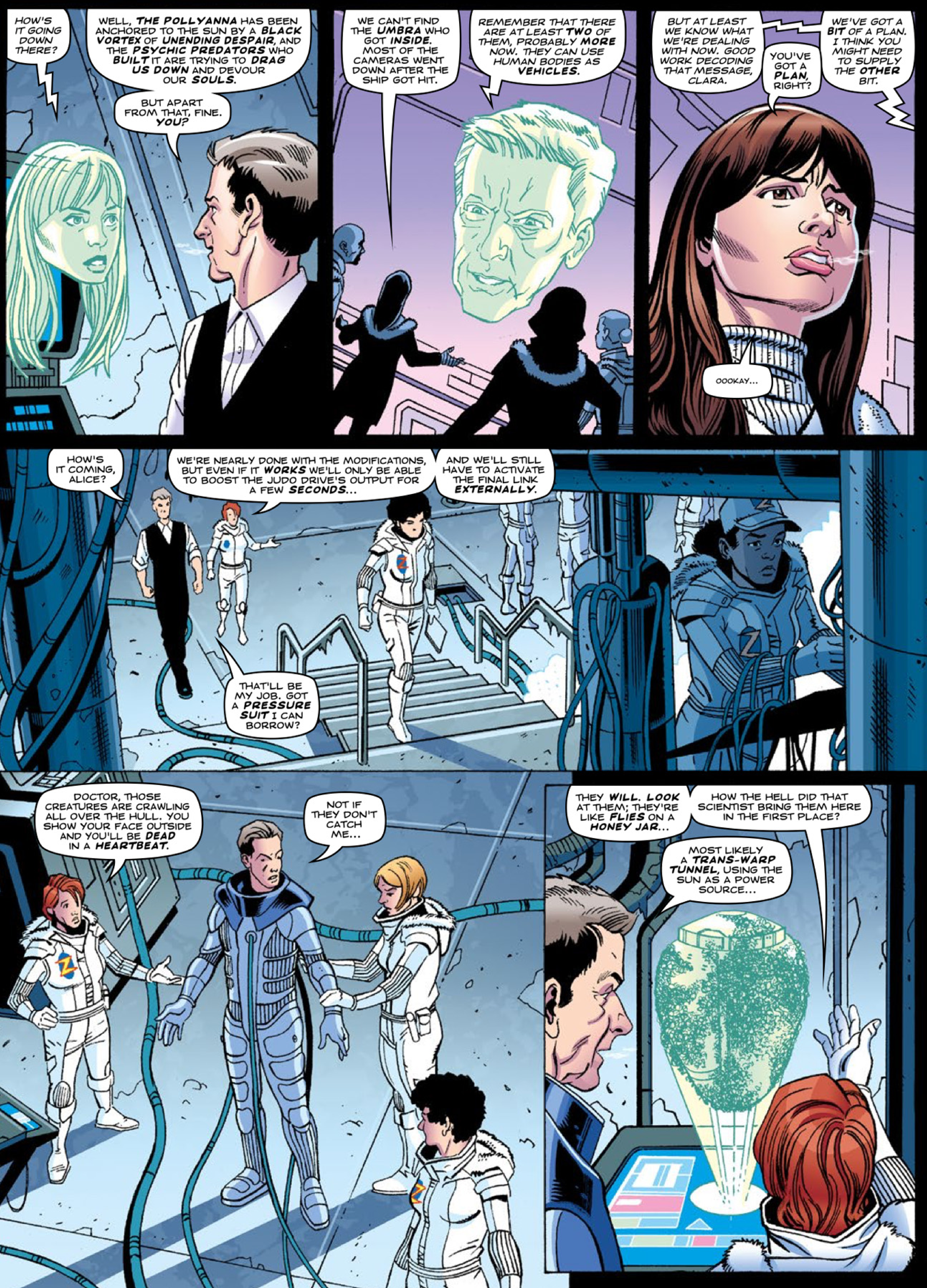
THE NEW
Doctor Who
ADVENTURES
THE PIT
NEIL PENSWICK
THE NEW
Doctor Who
ADVENTURES
BLOOD HEAT
JIM MORTIMORE

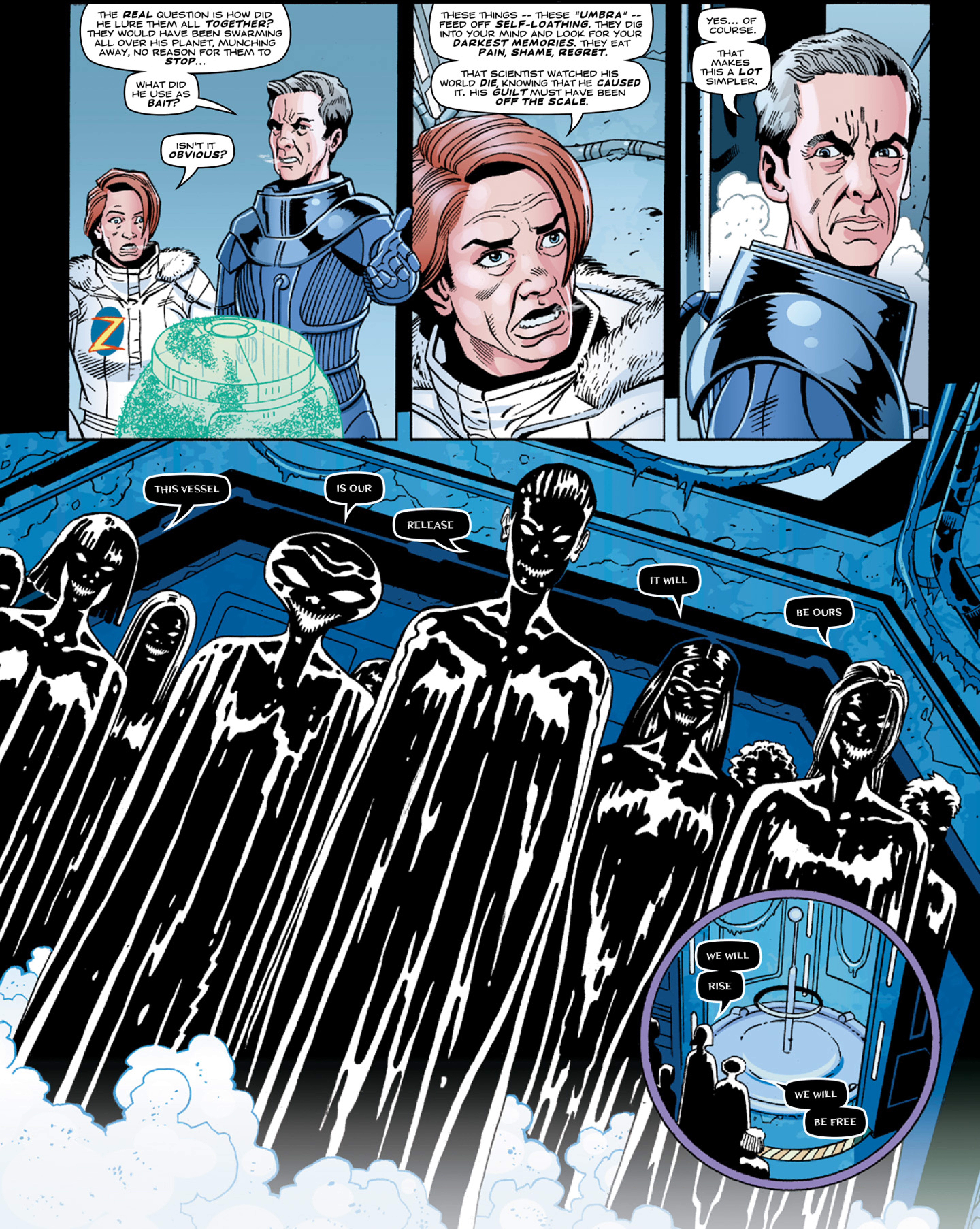

LET US IN
LET US IN
LET US IN
LET US IN
NOT BY THE HAIR ON MY CHINNY-CHIN-CHIN.
HOW CAN WE HEAR THEM?
PSYCHIC BROADCAST. NOW THE GANG'S ALL HERE THEY'RE GETTING A LOT LOUDER.
AND *HUNGRIER.*

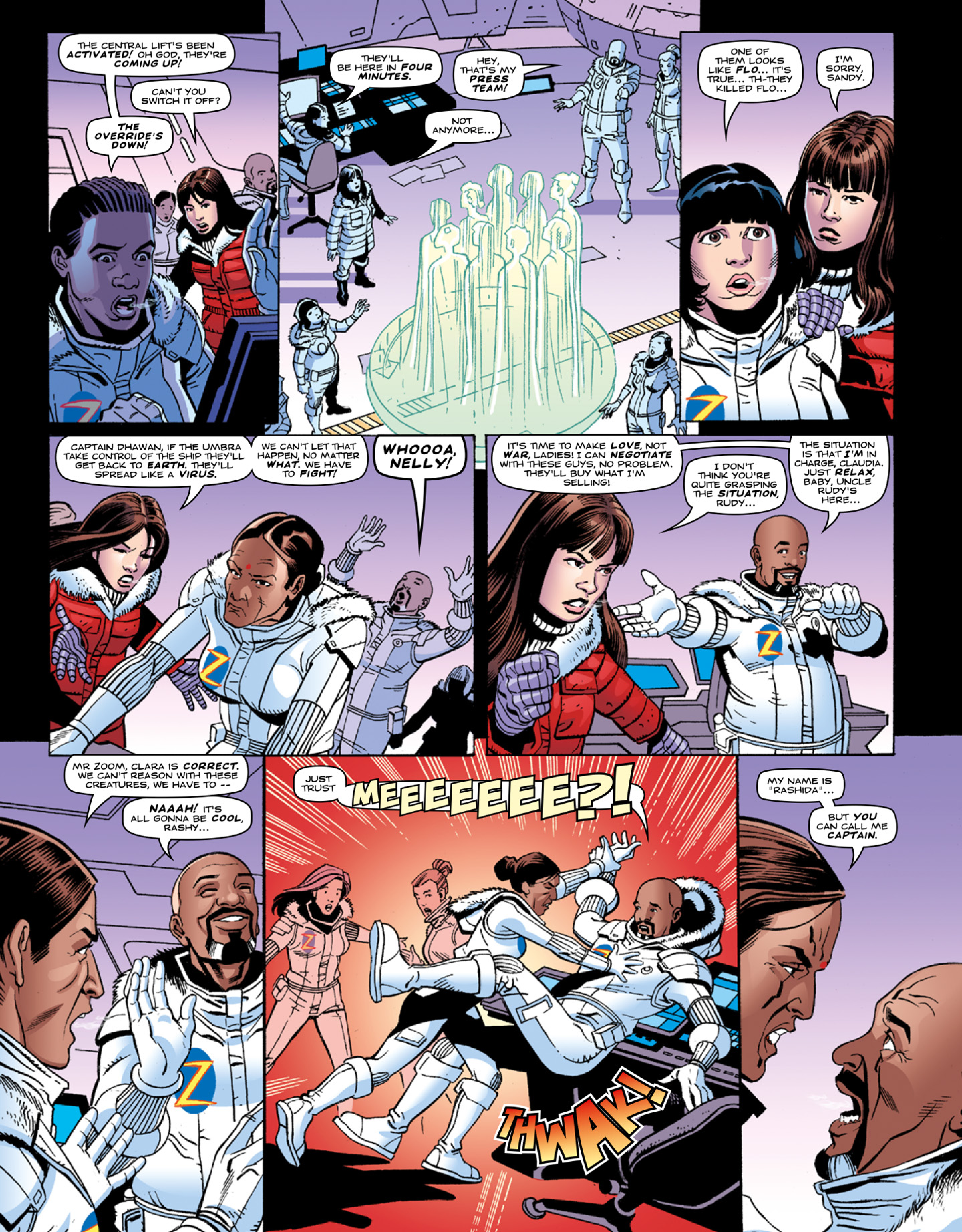
THE EYE OF TORMENT

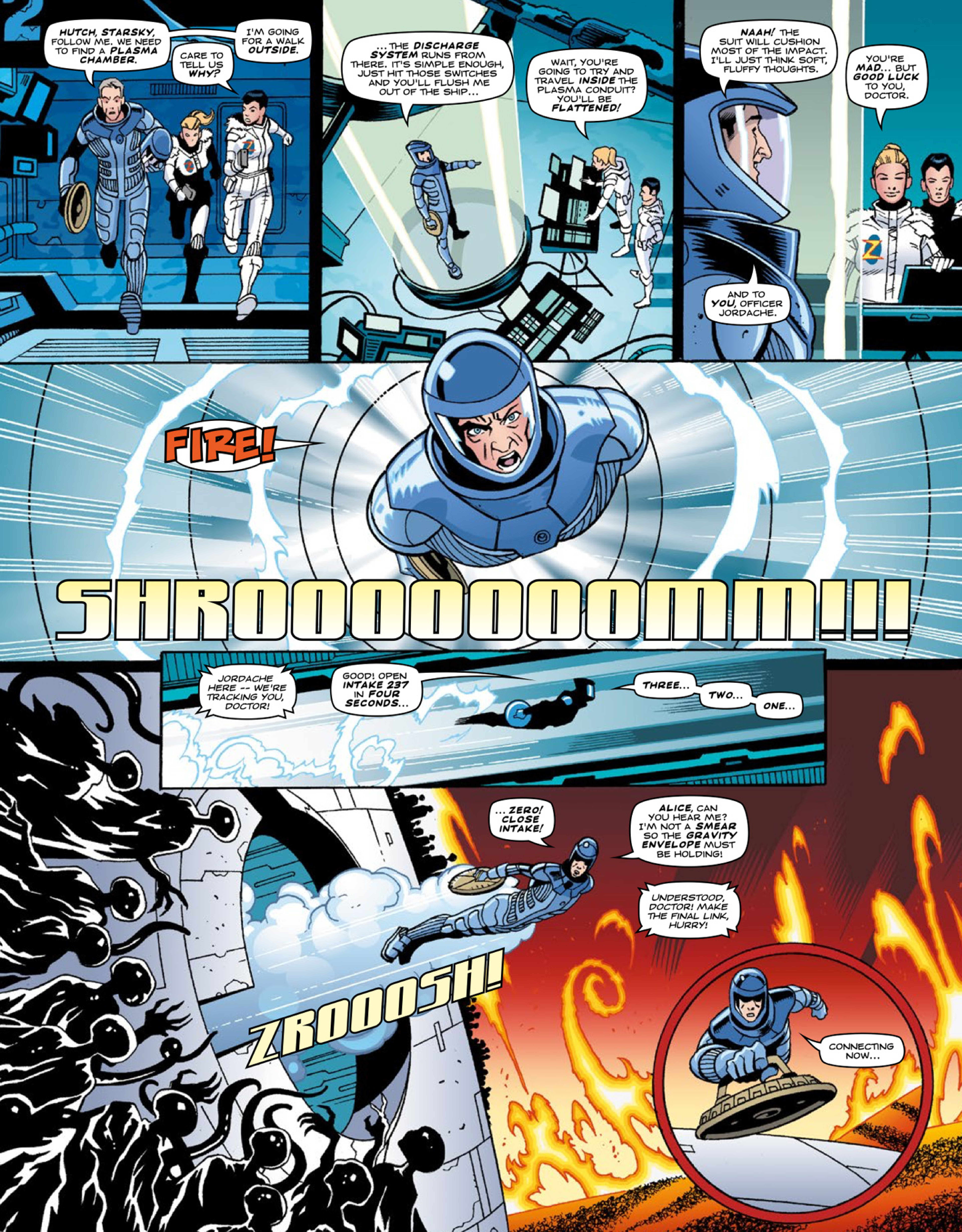
PART FOUR

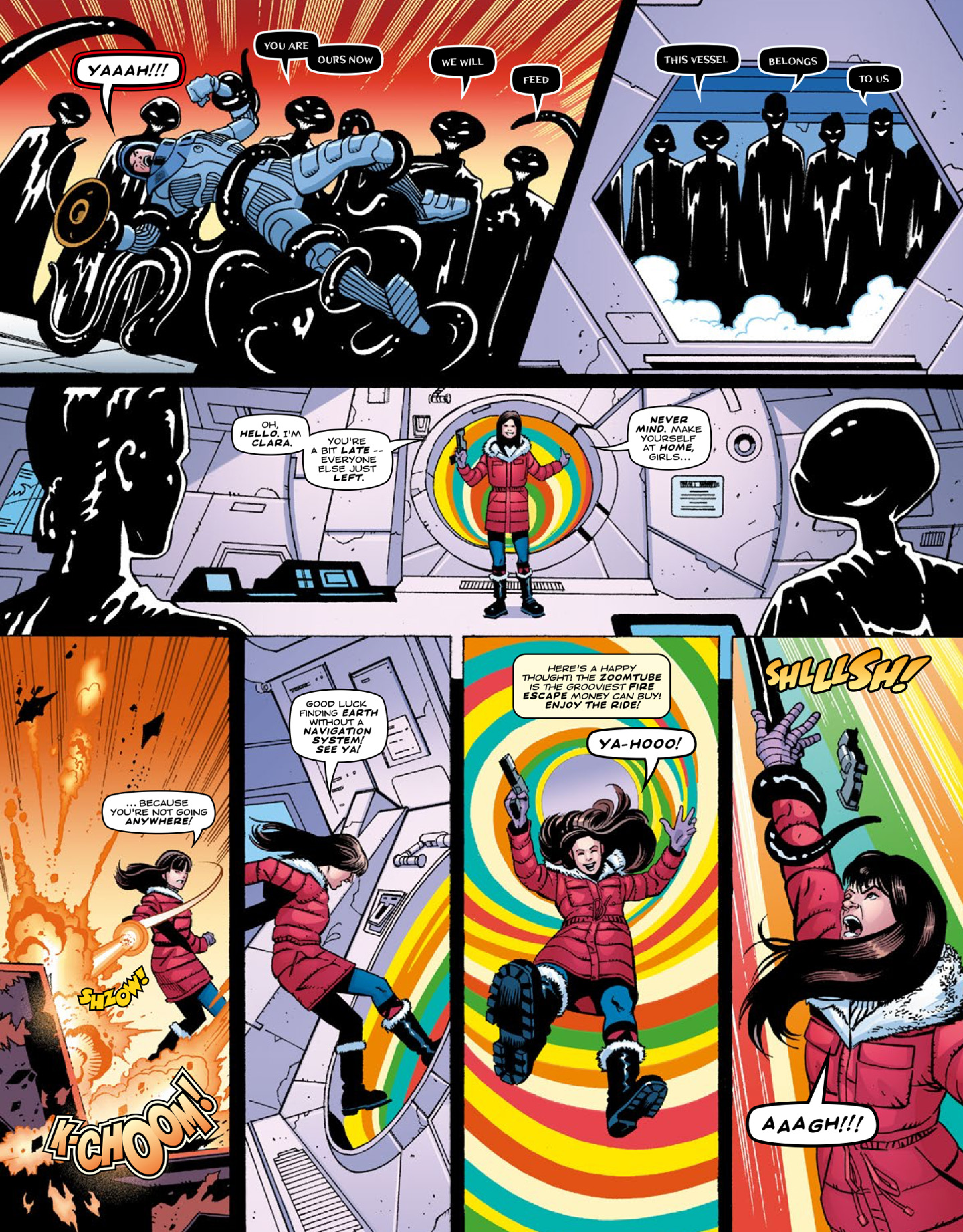
Story: SCOTT GRAY · Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH · Colour: JAMES OFFREDI · Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

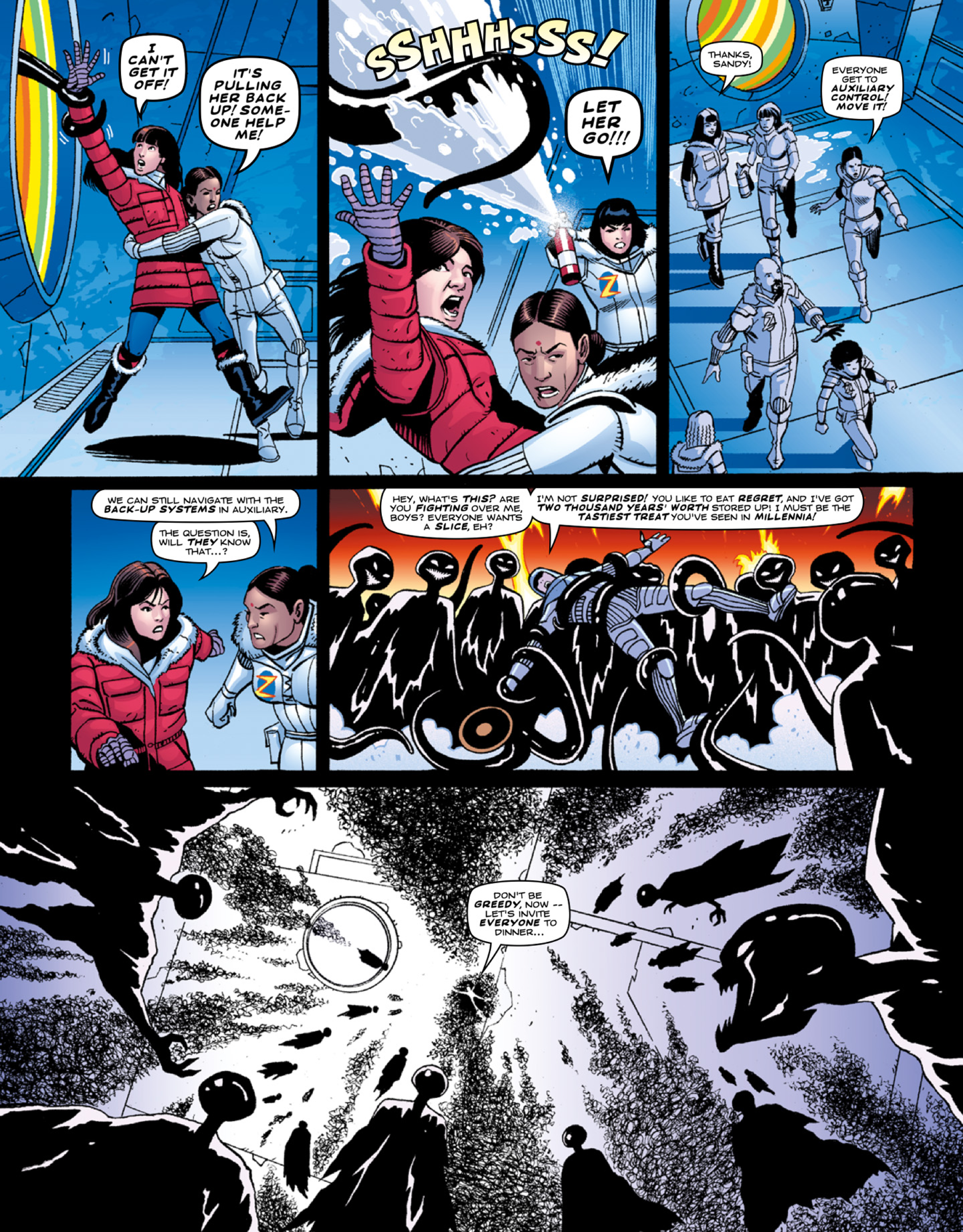

HOW'S IT GOING DOWN THERE?
WELL, THE POLLYANNA HAS BEEN ANCHORED TO THE SUN BY A BLACK VORTEX OF UNENDING DESPAIR, AND THE PSYCHIC PREDATORS WHO BUILT IT ARE TRYING TO DRAG US DOWN AND DEVOUR OUR SOULS.
BUT APART FROM THAT, FINE. YOU?
WE CAN'T FIND THE UMBRA WHO GOT INSIDE. MOST OF THE CAMERAS WENT DOWN AFTER THE SHIP GOT HIT.
REMEMBER THAT THERE ARE AT LEAST TWO OF THEM, PROBABLY MORE NOW. THEY CAN USE HUMAN BODIES AS VEHICLES.
BUT AT LEAST WE KNOW WHAT WE'RE DEALING WITH NOW. GOOD WORK DECODING THAT MESSAGE, CLARA.
YOU'VE GOT A PLAN, RIGHT?
WE'VE GOT A BIT OF A PLAN. I THINK YOU MIGHT NEED TO SUPPLY THE OTHER BIT.
OOOKAY...
HOW'S IT COMING, ALICE?
WE'RE NEARLY DONE WITH THE MODIFICATIONS, BUT EVEN IF IT WORKS WE'LL ONLY BE ABLE TO BOOST THE JUDO DRIVE'S OUTPUT FOR A FEW SECONDS...
AND WE'LL STILL HAVE TO ACTIVATE THE FINAL LINK EXTERNALLY.
THAT'LL BE MY JOB. GOT A PRESSURE SUIT I CAN BORROW?
DOCTOR, THOSE CREATURES ARE CRAWLING ALL OVER THE HULL. YOU SHOW YOUR FACE OUTSIDE AND YOU'LL BE DEAD IN A HEARTBEAT.
NOT IF THEY DON'T CATCH ME...
THEY WILL. LOOK AT THEM; THEY'RE LIKE FLIES ON A HONEY JAR...
HOW THE HELL DID THAT SCIENTIST BRING THEM HERE IN THE FIRST PLACE?
MOST LIKELY A TRANS-WARP TUNNEL, USING THE SUN AS A POWER SOURCE...

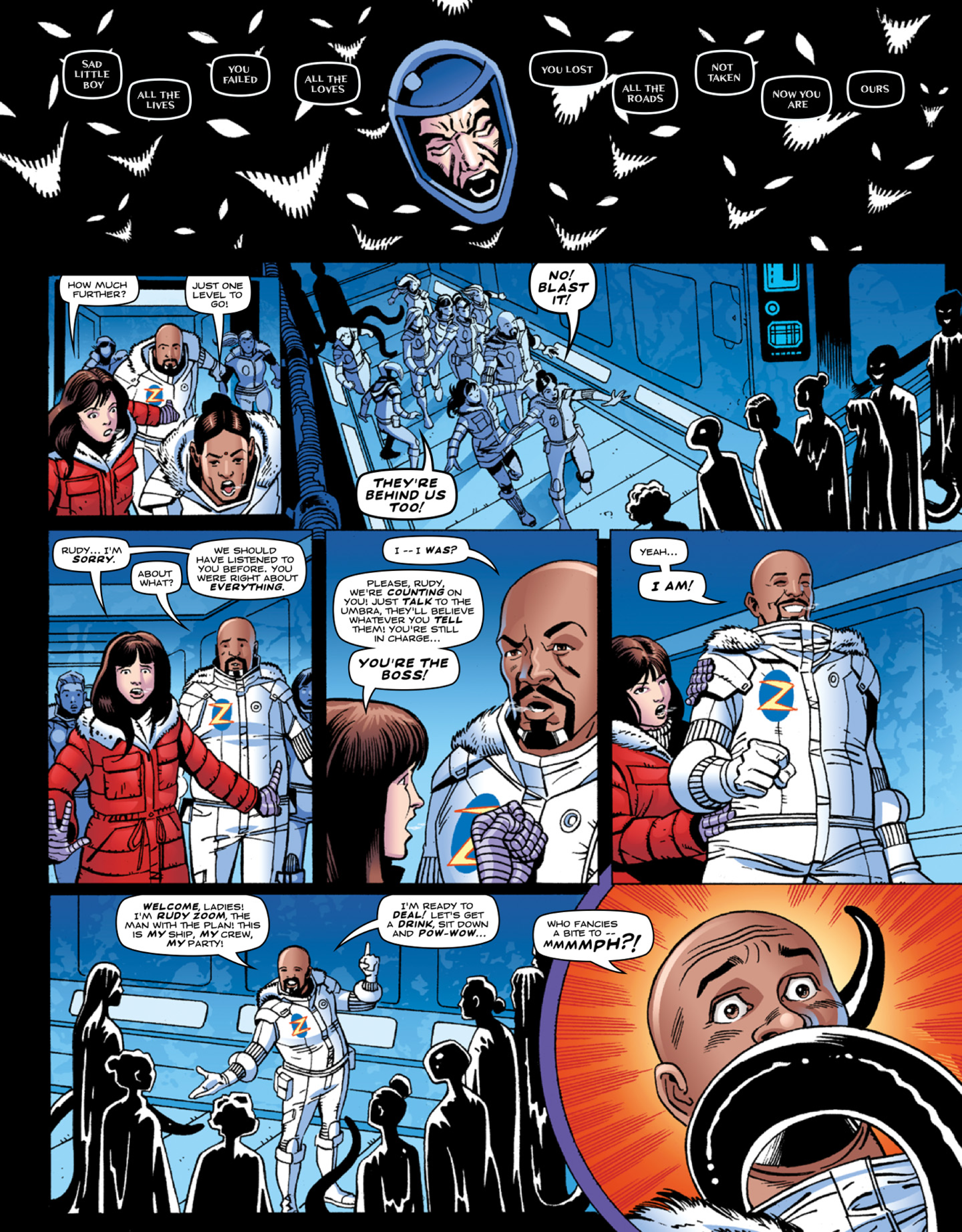

THE *REAL* QUESTION IS HOW DID HE LURE THEM ALL *TOGETHER?* THEY WOULD HAVE BEEN SWARMING ALL OVER HIS PLANET, MUNCHING AWAY, NO REASON FOR THEM TO *STOP*...
WHAT DID HE USE AS *BAIT?*
ISN'T IT *OBVIOUS?*
THESE THINGS -- THESE *"UMBRA"* -- FEED OFF *SELF-LOATHING.* THEY DIG INTO YOUR MIND AND LOOK FOR YOUR *DARKEST MEMORIES.* THEY EAT *PAIN, SHAME, REGRET.*
THAT SCIENTIST WATCHED HIS WORLD *DIE,* KNOWING THAT HE *CAUSED* IT. HIS *GUILT* MUST HAVE BEEN *OFF THE SCALE.*
YES... OF COURSE.
THAT MAKES THIS A *LOT* SIMPLER.
THIS VESSEL
IS OUR
RELEASE
IT WILL
BE OURS
WE WILL
RISE
WE WILL
BE FREE

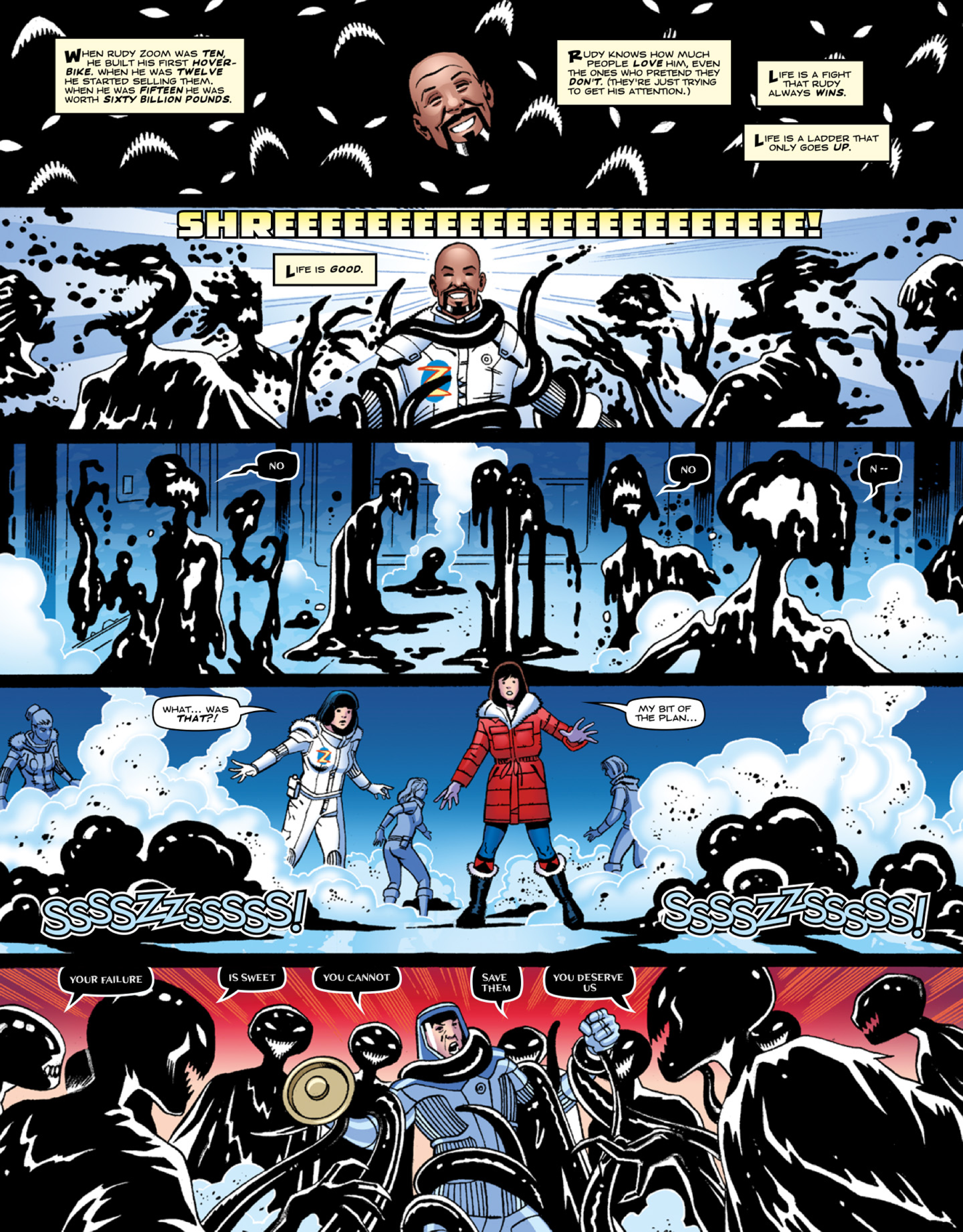

THE CENTRAL LIFT'S BEEN ACTIVATED! OH GOD, THEY'RE COMING UP!
CAN'T YOU SWITCH IT OFF?
THE OVERRIDE'S DOWN!
THEY'LL BE HERE IN FOUR MINUTES.
HEY, THAT'S MY PRESS TEAM!
NOT ANYMORE...
ONE OF THEM LOOKS LIKE FLO... IT'S TRUE... TH-THEY KILLED FLO...
I'M SORRY, SANDY.
CAPTAIN DHAWAN, IF THE UMBRA TAKE CONTROL OF THE SHIP THEY'LL GET BACK TO EARTH. THEY'LL SPREAD LIKE A VIRUS.
WE CAN'T LET THAT HAPPEN, NO MATTER WHAT. WE HAVE TO FIGHT!
WHOOOA, NELLY!
IT'S TIME TO MAKE LOVE, NOT WAR, LADIES! I CAN NEGOTIATE WITH THESE GUYS, NO PROBLEM. THEY'LL BUY WHAT I'M SELLING!
I DON'T THINK YOU'RE QUITE GRASPING THE SITUATION, RUDY...
THE SITUATION IS THAT I'M IN CHARGE, CLAUDIA. JUST RELAX, BABY, UNCLE RUDY'S HERE...
MR ZOOM, CLARA IS CORRECT. WE CAN'T REASON WITH THESE CREATURES, WE HAVE TO --
NAAAH! IT'S ALL GONNA BE COOL, RASHY...
JUST TRUST MEEEEEEEE?!
THWAK!
MY NAME IS "RASHIDA"...
BUT YOU CAN CALL ME CAPTAIN.

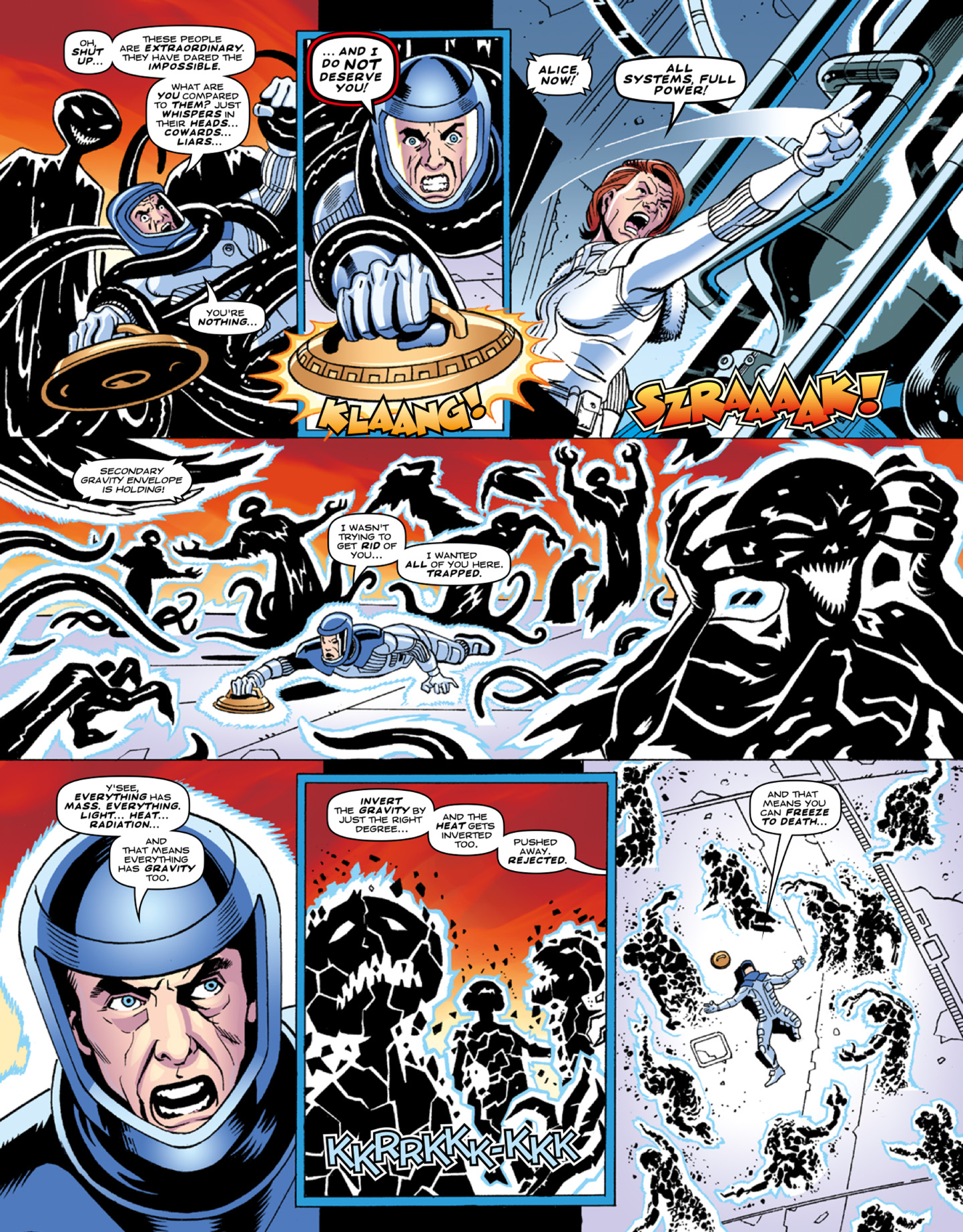

HUTCH, STARSKY, FOLLOW ME. WE NEED TO FIND A PLASMA CHAMBER.
I'M GOING FOR A WALK OUTSIDE.
CARE TO TELL US WHY?
...THE DISCHARGE SYSTEM RUNS FROM THERE. IT'S SIMPLE ENOUGH, JUST HIT THOSE SWITCHES AND YOU'LL FLUSH ME OUT OF THE SHIP...
WAIT, YOU'RE GOING TO TRY AND TRAVEL INSIDE THE PLASMA CONDUIT? YOU'LL BE FLATTENED!
NAAH! THE SUIT WILL CUSHION MOST OF THE IMPACT. I'LL JUST THINK SOFT, FLUFFY THOUGHTS.
YOU'RE MAD... BUT GOOD LUCK TO YOU, DOCTOR.
AND TO YOU, OFFICER JORDACHE.
FIRE!
SHROOOOOOOOMM!!!
JORDACHE HERE -- WE'RE TRACKING YOU, DOCTOR!
GOOD! OPEN INTAKE 237 IN FOUR SECONDS...
THREE...
TWO...
ONE...
...ZERO! CLOSE INTAKE!
ALICE, CAN YOU HEAR ME? I'M NOT A SMEAR SO THE GRAVITY ENVELOPE MUST BE HOLDING!
UNDERSTOOD, DOCTOR! MAKE THE FINAL LINK, HURRY!
ZROOOOSH!
CONNECTING NOW...

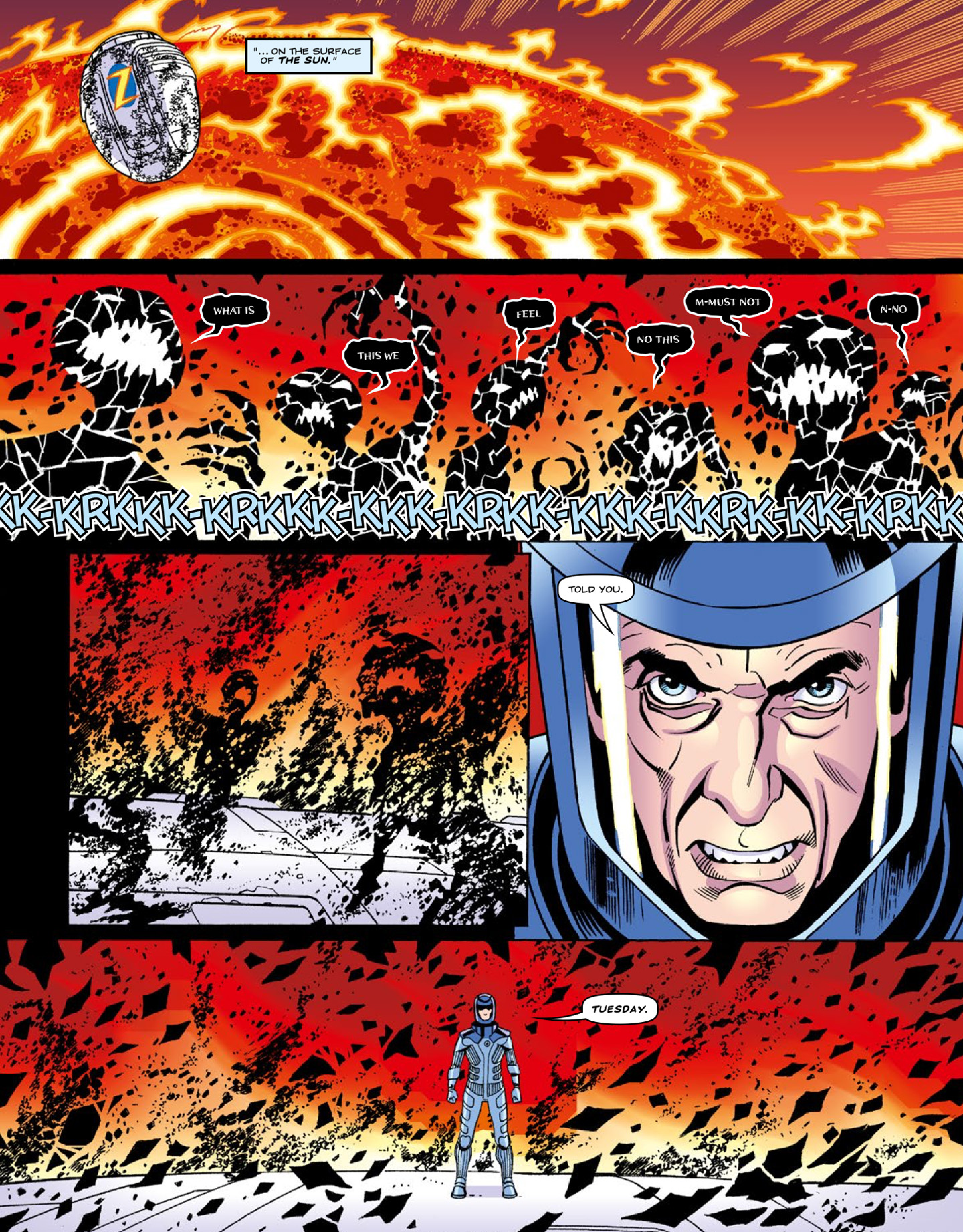

YAAAH!!!
YOU ARE
OURS NOW
WE WILL
FEED
THIS VESSEL
BELONGS
TO US
OH, HELLO. I'M CLARA.
YOU'RE A BIT LATE -- EVERYONE ELSE JUST LEFT.
NEVER MIND. MAKE YOURSELF AT HOME, GIRLS...
... BECAUSE YOU'RE NOT GOING ANYWHERE!
SHZOW!
K-CHOOM!
GOOD LUCK FINDING EARTH WITHOUT A NAVIGATION SYSTEM! SEE YA!
HERE'S A HAPPY THOUGHT! THE ZOOMTUBE IS THE GROOVIEST FIRE ESCAPE MONEY CAN BUY! ENJOY THE RIDE!
YA-HOOO!
SHLLLSH!
AAAGH!!!

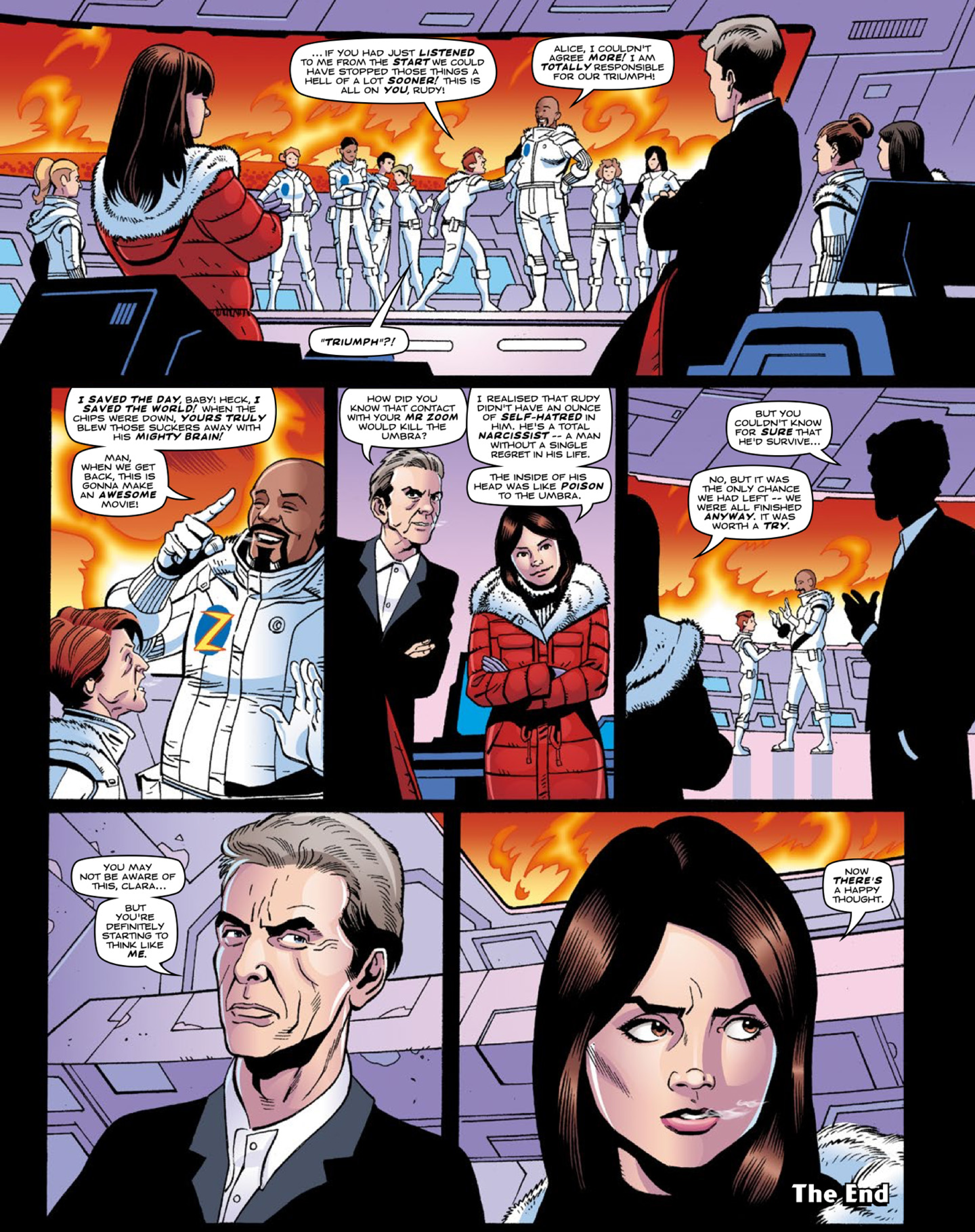

I CAN'T GET IT OFF!
IT'S PULLING HER BACK UP! SOMEONE HELP ME!
SSHHHSSS!
LET HER GO!!!
THANKS, SANDY!
EVERYONE GET TO AUXILIARY CONTROL! MOVE IT!
WE CAN STILL NAVIGATE WITH THE BACK-UP SYSTEMS IN AUXILIARY.
THE QUESTION IS, WILL THEY KNOW THAT...?
HEY, WHAT'S THIS? ARE YOU FIGHTING OVER ME, BOYS? EVERYONE WANTS A SLICE, EH?
I'M NOT SURPRISED! YOU LIKE TO EAT REGRET, AND I'VE GOT TWO THOUSAND YEARS' WORTH STORED UP! I MUST BE THE TASTIEST TREAT YOU'VE SEEN IN MILLENNIA!
DON'T BE GREEDY, NOW -- LET'S INVITE EVERYONE TO DINNER...


SAD LITTLE BOY
ALL THE LIVES
YOU FAILED
ALL THE LOVES
YOU LOST
ALL THE ROADS
NOT TAKEN
NOW YOU ARE
OURS
HOW MUCH FURTHER?
JUST ONE LEVEL TO GO!
NO! BLAST IT!
THEY'RE BEHIND US TOO!
RUDY... I'M SORRY.
ABOUT WHAT?
WE SHOULD HAVE LISTENED TO YOU BEFORE. YOU WERE RIGHT ABOUT EVERYTHING.
I -- I WAS?
PLEASE, RUDY, WE'RE COUNTING ON YOU! JUST TALK TO THE UMBRA, THEY'LL BELIEVE WHATEVER YOU TELL THEM! YOU'RE STILL IN CHARGE...
YOU'RE THE BOSS!
YEAH...
I AM!
WELCOME, LADIES! I'M RUDY ZOOM, THE MAN WITH THE PLAN! THIS IS MY SHIP, MY CREW, MY PARTY!
I'M READY TO DEAL! LET'S GET A DRINK, SIT DOWN AND POW-WOW...
WHO FANCIES A BITE TO -- MMMMPH?!


WHEN RUDY ZOOM WAS TEN, HE BUILT HIS FIRST HOVER-BIKE. WHEN HE WAS TWELVE HE STARTED SELLING THEM. WHEN HE WAS FIFTEEN HE WAS WORTH SIXTY BILLION POUNDS.
RUDY KNOWS HOW MUCH PEOPLE LOVE HIM, EVEN THE ONES WHO PRETEND THEY DON'T. (THEY'RE JUST TRYING TO GET HIS ATTENTION.)
LIFE IS A FIGHT THAT RUDY ALWAYS WINS.
LIFE IS A LADDER THAT ONLY GOES UP.
SHREEEEEEEEEEEEEEEEEEEEEEEEE!
LIFE IS GOOD.
NO
NO
N--
WHAT... WAS THAT?!
MY BIT OF THE PLAN...
SSSSZZSSSSS!
SSSSZZSSSSS!
YOUR FAILURE
IS SWEET
YOU CANNOT
SAVE THEM
YOU DESERVE US


OH, SHUT UP...
THESE PEOPLE ARE EXTRAORDINARY. THEY HAVE DARED THE IMPOSSIBLE.
WHAT ARE YOU COMPARED TO THEM? JUST WHISPERS IN THEIR HEADS... COWARDS... LIARS...
YOU'RE NOTHING...
... AND I DO NOT DESERVE YOU!
KLAANG!
ALICE, NOW!
ALL SYSTEMS, FULL POWER!
SZRAAAAK!
SECONDARY GRAVITY ENVELOPE IS HOLDING!
I WASN'T TRYING TO GET RID OF YOU...
I WANTED ALL OF YOU HERE. TRAPPED.
Y'SEE, EVERYTHING HAS MASS. EVERYTHING. LIGHT... HEAT... RADIATION...
AND THAT MEANS EVERYTHING HAS GRAVITY TOO.
INVERT THE GRAVITY BY JUST THE RIGHT DEGREE...
AND THE HEAT GETS INVERTED TOO.
PUSHED AWAY. REJECTED.
KKRRKKK-KKK
AND THAT MEANS YOU CAN FREEZE TO DEATH...


"...ON THE SURFACE OF *THE SUN*."
WHAT IS
THIS WE
FEEL
NO THIS
M-MUST NOT
N-NO
KK-KRKKK-KRKKK-KKK-KRKK-KKK-KKRK-KK-KRKK
TOLD YOU.
TUESDAY.


...IF YOU HAD JUST LISTENED TO ME FROM THE START WE COULD HAVE STOPPED THOSE THINGS A HELL OF A LOT SOONER! THIS IS ALL ON YOU, RUDY!
ALICE, I COULDN'T AGREE MORE! I AM TOTALLY RESPONSIBLE FOR OUR TRIUMPH!
"TRIUMPH"?!
I SAVED THE DAY, BABY! HECK, I SAVED THE WORLD! WHEN THE CHIPS WERE DOWN, YOURS TRULY BLEW THOSE SUCKERS AWAY WITH HIS MIGHTY BRAIN!
MAN, WHEN WE GET BACK, THIS IS GONNA MAKE AN AWESOME MOVIE!
Z
HOW DID YOU KNOW THAT CONTACT WITH YOUR MR ZOOM WOULD KILL THE UMBRA?
I REALISED THAT RUDY DIDN'T HAVE AN OUNCE OF SELF-HATRED IN HIM. HE'S A TOTAL NARCISSIST -- A MAN WITHOUT A SINGLE REGRET IN HIS LIFE.
THE INSIDE OF HIS HEAD WAS LIKE POISON TO THE UMBRA.
BUT YOU COULDN'T KNOW FOR SURE THAT HE'D SURVIVE...
NO, BUT IT WAS THE ONLY CHANCE WE HAD LEFT -- WE WERE ALL FINISHED ANYWAY. IT WAS WORTH A TRY.
YOU MAY NOT BE AWARE OF THIS, CLARA...
BUT YOU'RE DEFINITELY STARTING TO THINK LIKE ME.
NOW THERE'S A HAPPY THOUGHT.
The End

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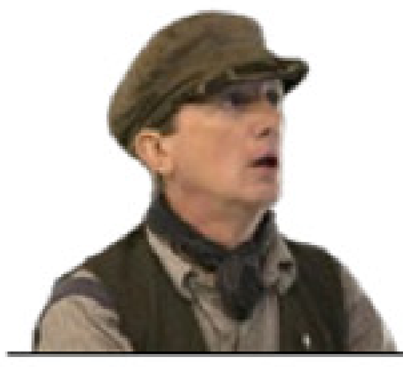


Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

The late show

With *Doctor Who* settled into its new post-*Strictly* timeslot, how are adults coping with staying up late?

BY **JACQUELINE RAYNER**

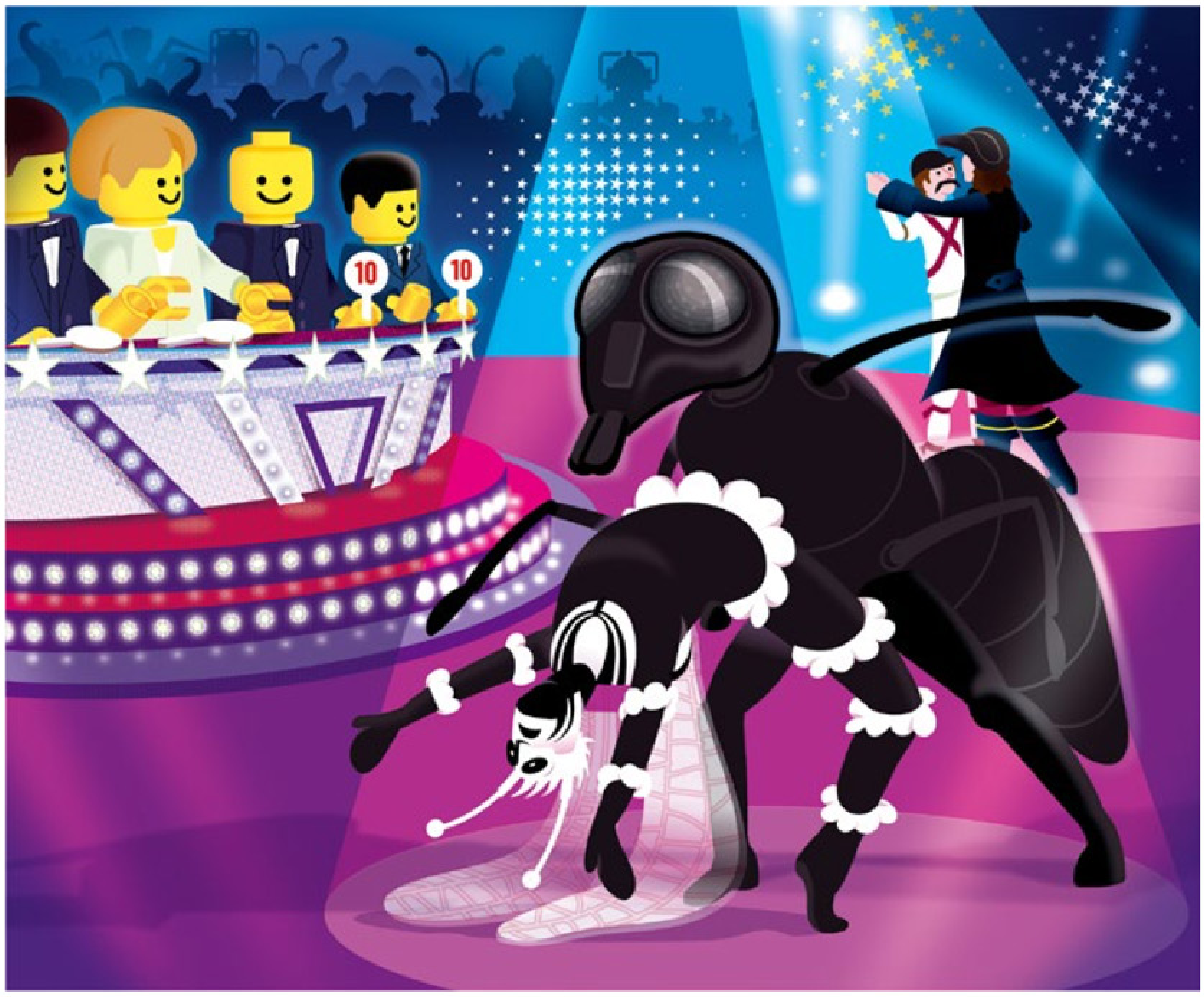


ILLUSTRATION: **BEN MORRIS**

“No, you can’t go to bed. You have to stay up and watch television.”

Oh, what a topsy-turvy world we live in. The late timeslot for the most recent episodes of *Doctor Who* has caused absolute *mayhem* in our house. I understand that a number of my friends now timeshift their viewing, so that they can watch with their children. I’m slightly worried that this never actually occurred to me – or at least as no more than a passing “Don’t be so silly.” (I fear that with this column I am making a permanent record of my bad parenting, and so I would like to take the opportunity to say to my children that Mummy loves you very, very much, and please don’t call in the lawyers.)

Oh, *Strictly Come Dancing*, what inconvenience you cause. (And while we’re on the subject of *Strictly*, Husband gets very worked up about the title of the show – one which is surely just as bizarre as *Four to Doomsday*, when you actually look at the individual words in it.) The disruption to our ordered lives is considerable. Husband and I look forward to chilling out for a little bit on a Saturday evening after the boys have gone to bed. With *Doctor Who* not finishing until 9.20pm, there’s not much chill-out time left. It’s not the boys who mind having to stay up late, it’s *me*. If sleep is for tortoises, as the Fourth Doctor once claimed, then I am definitely a Chelonian.

Not that I have anything against *Strictly Come Dancing*, as such. I could perhaps be placated by the creation of a *Doctor Who* version – *Strictly Come Georgian State Dancing*, maybe. The judges could be Roslyn De Winter, the Headington Quarry Men and Dancer from *The Curse of the Black Spot*. (I’ve mainly put this into this month’s column because I like to give illustrator extraordinaire Ben Morris a challenge.)

We did okay, for those first few weeks, when *Doctor Who* followed *Tumble*, and started at the more civilised hour of 7.30pm. Episode 1 of this season, as those who are as foolish as to read this column regularly may recall, was broadcast while we were away on holiday. Episode 2 likewise, with the additional bonus of being shown on Husband and my wedding anniversary – although as it was our Steel Anniversary, it should really have been a story about Cybermen, or at the very least featured David McCallum. *Robot of Sherwood* was our back-to-school episode, and thank goodness that one was on at a reasonable time because back-to-school week is exhausting enough anyway. Apparently, ‘Dear Teacher, sorry our children didn’t do their homework – they were too tired because we let them stay up late to watch telly instead’ is unacceptable.

> ‘A number of friends now “timeshift” their viewing, so they can watch with their children. I’m slightly worried that this never actually occurred to me!’

Life went on as normal for Episodes 4 and 5, before *The Caretaker* gave us our first dose of latenightitis. When we watched *Kill the Moon*, it seemed to my eyes to be entirely made out of Lego – although apparently it wasn’t, and I was just hallucinating after a very wet, cold day at Legoland. That, combined with the late broadcast time, made my tired brain continue to assume that everything in sight was made out of Lego unless explicitly stated otherwise. (TARDIS? Lego. Moon? Lego. Moon spider germs? Lego. Moon dragon thing? Ha, fooled you, that one’s actually Meccano.)

At the time of writing we’ve just seen *Mummy on the Orient Express*. “Is *Doctor Who* on yet?” we were asked approximately 173,000 times between 6.30 and 8.35pm. Actually I asked it a few times myself as I yawned and tried to keep my eyes open. We’ve just passed *The Mark of the Rani* in our watchthrough, which made me feel jealous of those miners who had the chemical that promotes sleep removed. I’m pretty sure I have an excess of that.

The boys were very excited about there being a famous pop star in *Mummy on the Orient Express* – in fact, *Three Lions* is Fan Twin’s favourite song. Actually, we rather liked Foxes’ turn too, even though I didn’t actually know who she was prior to her appearance in this episode. Look, I’m not always this out of touch with modern culture, okay? I knew who Kylie Minogue was before she appeared in ‘the episode with the song in it, that for some reason they don’t actually get Kylie to sing’. I knew who Leee John was before he turned up in *Enlightenment*. I even knew who that bloke out of the Flying Pickets who appeared in *Delta and the Bannermen* was – even though I appear to have temporarily forgotten his name, which undermines my point slightly. Sadly I have obviously now tipped over the age/pop-knowledge threshold. I’ve also noticed that everything in the charts is just noise these days, and my goodness, aren’t police officers getting younger?

Anyway. Timeslot-madness aside, my favourite things so far this season have been (in no particular order): 1) Clara’s outfit in *Robot of Sherwood*; 2) Clara’s outfit in *Mummy on the Orient Express*; 3) Courtney Woods; 4) Perkins (who should have become a companion, by the way); and 5) the new Doctor. How about you? Now, I’d better set the alarm to wake me up in time for *Flatline* next week... **DWM**

LYNDA BELLINGHAM 1948-2014

THE TRIALS OF A TIME LORD

The much-loved Lynda Bellingham, who died in October, enjoyed a long and decorated career, of which her role as the Inquisitor in the 1986 season of *Doctor Who* was only a tiny part. Toby Hadoke met her shortly before her death.

FEATURE BY **TOBY HADOKE**

It is difficult to categorise the late Lynda Bellingham – she made gravy in 42 adverts as part of the Oxo campaign, she was a sitcom star, a Loose Woman, a writer, and for the readers of this magazine, she presided over the trial of the Sixth Doctor for three months or so in 1986.

I first contacted her in 2013 to see if she would like to chat to me about *Doctor Who*. To my surprise – for she was a ubiquitous face on television – I got a swift and positive response. When it came to the point where we had to nail down the crucial details though, contact waned and then ceased. I have a rule of not being too pushy and so left it, assuming that this extremely well known woman's schedule had been overrun with work that was both more important than my project and, indeed, better paid (by which I mean *actually* paid). Shortly afterwards, the news came out that Lynda had been diagnosed with cancer, and I realised that she had more than good enough reasons not to be indulging a wandering anorak.

I had been excited about meeting her because after all, her role as the Inquisitor throughout the 14 episodes of *The Trial of a Time Lord* meant that she was a series regular, presiding over proceedings whilst the duplicitous Valeyard (Michael Jayston) manipulated the Gallifreyan judicial system in an attempt to destroy the Doctor. Lynda had also been a comfortable part of the televisual furniture as I grew up in front of the gogglebox, notably as the mother in the series of mini gems that were the Oxo commercials. She was the centre of a family that aged in front of our eyes as they reappeared at regular intervals over the course of 16 years, breaking bread (but mostly drinking gravy) as driving tests were passed, kids left home, or a tasty meal was served as an invocation of something saucy that had once gone on between Mum and Dad (Michael Redfern) in Preston. It was one of the most loved advertising campaigns the United Kingdom has ever seen.

Lynda, with her husband Michael, receiving her OBE at Buckingham Palace earlier this year.

© REX

A few months after our initial unsuccessful arrangement, I noticed that she had returned to work. I mentioned this to her friend and colleague – TV producer, *Doctor Who* fan and mutual friend – Paul Vanezis, who urged me to get back in touch with her. He was certain that she would be actively keen to help me out – even in ill health she wouldn't want to be idle. Thanks to Paul's encouragement I fired off a very tentative and apologetic email and was greeted with apologies in return – Lynda was so sorry she hadn't got back in touch but it had been "a weird six months." Talk about an understatement.

And so we initiated the process of fixing a date and it struck me that even though she was a woman battling a debilitating disease her gusto remained undiminished. Meetings were scheduled and then cancelled because of TV appearances and interviews, all of which were explained with apologies as if it was *I* who was doing *her* the favour.

'What amazes me is that TV companies assume people have nothing better in their lives than to wait for them', she wrote, having to cancel once again because Channel 4 had changed a timetable at the very last minute. Finally we penned in a date, and agreed that morning was best, as she needed to rest at about three o'clock because her treatment left her tired. Perfect. Except that with two days to go she found herself suddenly scheduled to do some radio interviews on the intended morning so asked if we could move to the afternoon. I agreed of course, and only when I was arriving did it sink in that I was now going to be impinging on the time she usually rested, so worried that I would now be an inconvenience to an exhausted lady. If I was, it didn't show in the demeanour of the enthusiastic woman who welcomed me into her beautiful and spacious flat situated amongst the stunning open gardens of a plush and private gated community in North London.

And so I sat down and chatted with Meredith Lee Hughes – for that was the name she was given by her birth mother Marjorie in Montreal, Canada on 31 May 1948. Born out of wedlock, she was given up for adoption at the behest of her strict grandparents. She didn't 'come out' about her background until her adoptive parents died "because they were private people and they loved me and God knows I loved them." But her roots were important and she eventually made contact with Marjorie and discovered that she had been conceived when her mother met a crewman whilst travelling by ship to New Zealand to meet the parents of her husband, a missing pilot.

British couple Donald and Ruth Bellingham adopted her and young Lynda adored her childhood in Buckinghamshire. The acting bug bit because "one half of me just knew that's all I wanted to do. For a brief moment I wanted to be a show jumper when I was ten and I got this pony, Tiddlywinks. But then I got hayfever, so that was no good. Then I did an outdoor theatre, Pendley Shakespeare Festival near Tring in Hertforsdhire and I played Puck and that was it as far as I was concerned." It never occurred to her that she wasn't going to succeed in her chosen profession. It wasn't arrogance that made her think like this, though.

"I wanted to be the greatest actress and be worldwide famous – but not famous like now, I wanted to be the greatest actress. Not famous for the sake of being famous. It never occurred to me that I would not succeed. And yet as a *person* I was riddled with insecurities."

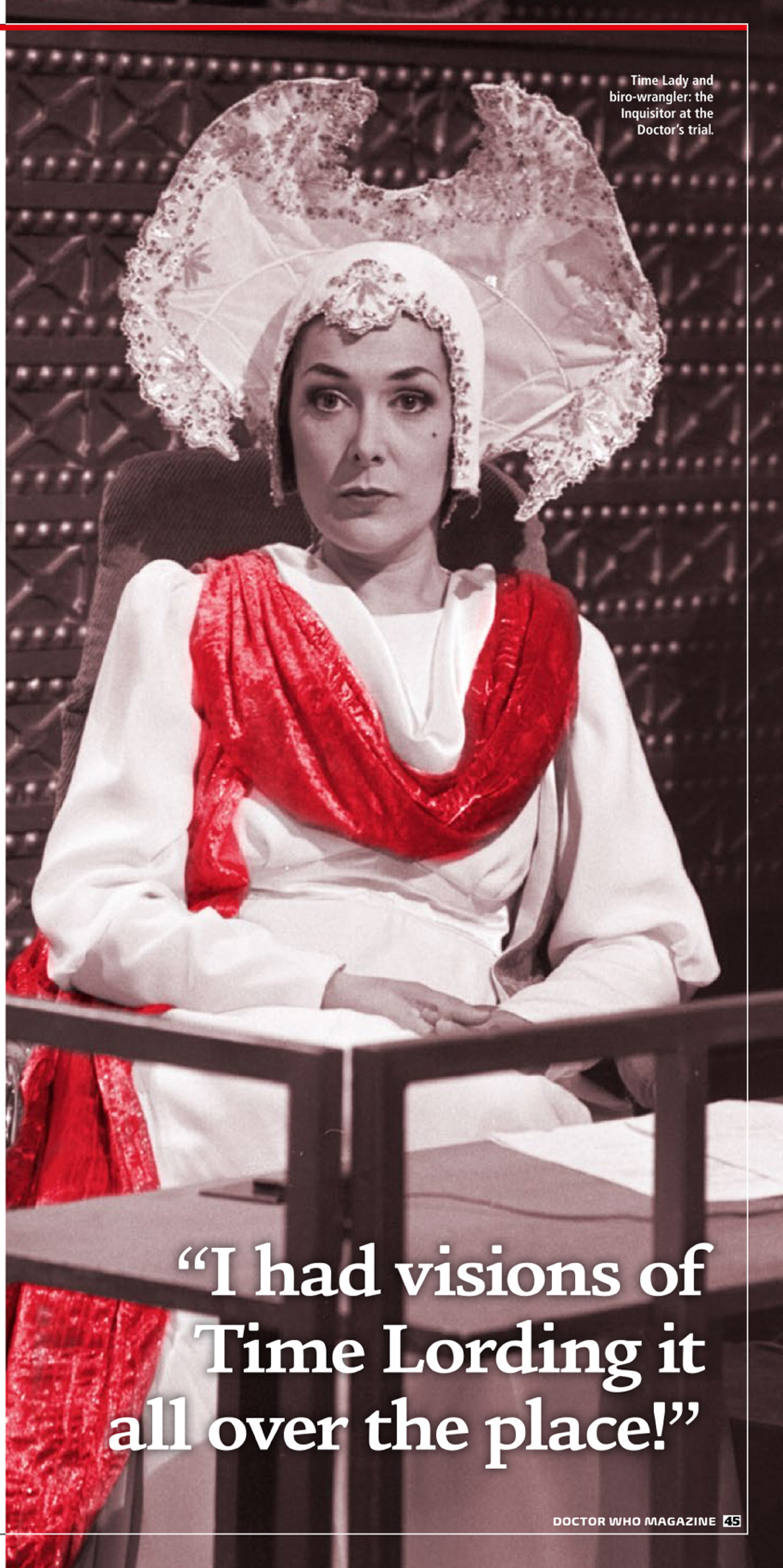
Lynda with her on-screen husband, Christopher Timothy, in *All Creatures Great and Small*.

Having been turned down by the Central School of Speech and Drama, she persuaded the principal to reconsider by turning up in person and demanding it. It was not the last remarkable performance she gave but was enough to secure her a place at this esteemed establishment. Upon graduating she worked extensively in the theatre before getting her big TV break playing Nurse Hilda Price in General Hospital. History repeated itself because she was initially turned down for the part and so returned having "roughed" herself up and tried again. She was successful.

And so began a career that saw her rarely off our screens, and which by 1986 had brought her into *Doctor Who*'s orbit. "It's always been popular," she recalled, thinking back to how she became involved with the show. "It was one of those programmes that you could tick off your bucket list. Especially as a mother [*Lynda had two sons, Michael and Robbie, by her second husband, restaurateur Nunzio Peluso – Ed*]. I thought 'I'll get some credibility' because you can do all sorts of things that mean nothing to your family, and the fact that I did *Doctor Who* – suddenly I had street cred. I got the job because [1980s producer] John Nathan-Turner was a great friend of an actress called Anita Graham – marvellous, completely off the wall, mad as a box of frogs."

Anita, who later appeared in 1987's *Delta and the Bannermen*, held her birthday party at Nunzio's restaurant, and so Lynda found herself "sitting next to John Nathan-Turner, not knowing anything about who he was. And suddenly he said, 'Do you think you could be a dramatic actress?' which really irritated me. I said, 'Yes, I do drama! Absolutely!' He said, 'I think I have got a marvellous part for you.' At the time I suppose I was just so thrilled that suddenly I'd got a chance to come back [from Oxo] and do something interesting for a change. Then, of course, the reality of it struck, that I walked in at the start of Part One, with a great fanfare into the court, sat down, and never moved until at the end, when I got up and walked out again! I had visions of Time Lording it all over the place and running around and doing things. But listen, I'm still part of it.

"What saved it, why I was really lucky, was that I had Michael Jayston and Colin Baker. They're ►


Time Lady and biro-wrangler: the Inquisitor at the Doctor's trial.

"I had visions of Time Lording it all over the place!"

◄ both consummate actors. Colin and I had worked together before on tour, so we had a shorthand anyway. So you enjoyed playing off the actors. And even if we took the mickey sometimes it gave it energy: the energy that you *need* in any scene – on television especially. My feelings are that even if the script isn't very good – if you've got an energy there, people will watch. Having been brought up on *Doctor Who* and understanding the position of a Time Lord, at the end of the day I would always bring it back to the fact that I was a Time Lord and I was rather important – and there is something rather magical about them. I am not just a common or garden court JP or old judge. I liked the fact that they'd made her a woman. It was very much a man's world really, apart from the assistant who by the nature of the beast is 'the girl' and often actresses had to make her more interesting than they might have been originally. It was nice to be the lady in charge of these two rather naughty schoolboys.

"Bonnie [Langford] was the assistant and she could be quite irritating, bless her. She got bored quite easily, and she'd say, 'I don't think I want to rehearse any more' and Michael Jayston would say, 'I think you'll find you *do* need to rehearse'. The thing that upset me was that we were talking about car parking at the BBC, which was classic. Everybody else gets car parking space except actors. At Wood Lane you were in all day to record. So you got in at 8am, and you didn't leave till 10pm, and you'd have to walk up that horrible road in the dark. And I thought this was so wrong. On *All Creatures Great and Small* [the BBC drama in which Lynda played Helen Herriot between 1988 and 1990] Robert Hardy – of all people! – they wouldn't give him a space. So when he got to work he turned round and went home again – all the way back to Oxfordshire – and said, 'Well you'll have to send a car then, because I'm not coming', which I thought was fantastic. We were discussing this, and Bonnie said, 'Oh I never have any trouble – when they see it's me they always give me a parking space.' That didn't make her very popular! Bless her heart! But listen – talented lady."

The Trial of a Time Lord had three directors, and I wondered if they helped Lynda in terms of keeping her largely sedentary part interesting. "Chris Clough I particularly remember, because he had a very similar sense of humour – a very similar take on stuff – and we were able to talk. If you did tend to get stuck and a bit stodgy, you needed to be able to trust somebody enough to turn around and say, 'You're being a bit boring, Lynda'. A lot of it was exposition, and the shots would be that listening thing, which is really hard for actors to do. The audience has got to believe that you are staying with it, and that you *are* part of the action, even if you're not up and down and doing things. It was important to have people to remind you of that. And also to keep referring to action I wasn't seeing. You get sidelined in your little court bit – a good director will keep you in the picture with the overall feel of the thing."

The ending of *The Trial of a Time Lord* coincided with a major behind-the-scenes bust-up between the producer and his script editor, which caused problems with the delivery of the last episode, Lynda however "had no idea. I was aware I think that the script was not forthcoming and that everybody was a bit vague. I'm sure Colin must have known. I knew nothing of this. It all comes as a wonderful eye-opener to me.

"I was never free to do any *Doctor Who* conventions. Now I am free, I haven't been well enough, but I would love to do one just to see what they're like. Everyone says what good fun they are. There's a spirit, a commitment, and the fans I think have created this – to rise above television and its branding. There's a heart and soul to *Doctor Who* which they could never have manipulated or manufactured."

Court in the act: Colin Baker and Michael Jayston.

> "It was nice to be the lady in charge of these two naughty schoolboys!"

I wondered if it was ever irksome that someone with as long lasting and varied a career as hers should find herself constantly in the sights of *Doctor Who* fans. "I'd rather have *Doctor Who* than Oxo," she said, bluntly. "Talk about annoying!"

Ironically enough, as this issue of **DWM** is published, there's a campaign to get the Oxo commercials shown as a tribute to Lynda on Christmas Day. Although Oxo was an acting job – and a very well executed one, let's not forget – she did feel her career as a serious actress never quite flowed in the way she had hoped and intended.

The dawn of the 1970s had coincided with Lynda's move into comedy. "Somebody came up to me and said, 'You obviously have a great feel for comedy'." She was offered a series with Jimmy Tarbuck, "and I thought 'Oh, how marvellous', and was led up this terrible alley which ended with *Confessions of a Driving Instructor*. As a girl, you were completely a foil for the men, and in comedy you were only perceived as a dirty seaside postcard. It was tits and arse. It took me right through to the end of the 1970s to realise my mistake – nobody took me seriously."

It didn't help that *Confessions of a Driving Instructor* was produced by Lynda's first husband, Greg Smith, who spent most of the production, according to Lynda, bedding other members of the cast. Unsurprisingly, the marriage barely lasted a year.

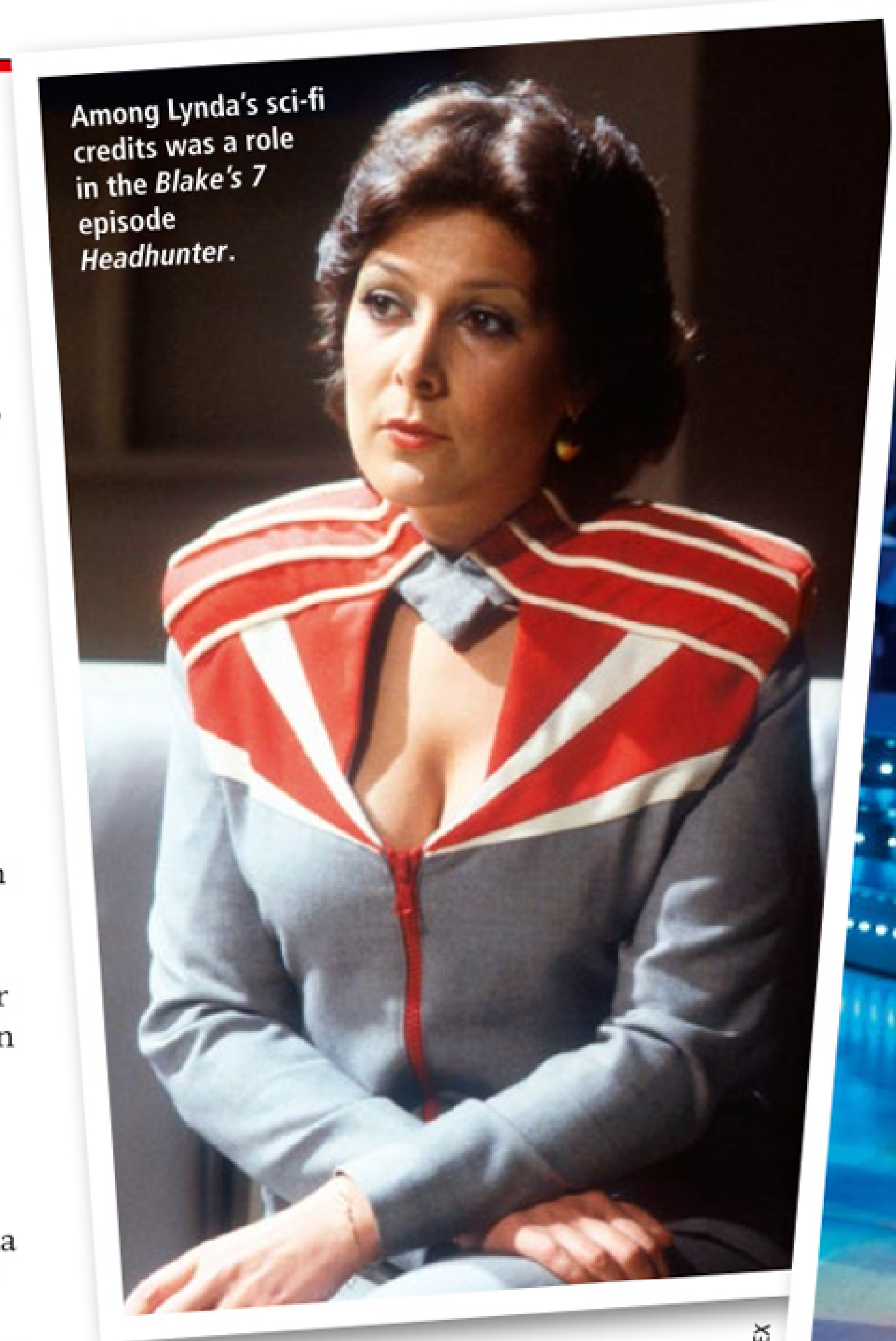
As an actress working in a decade which had a somewhat sexist attitude towards women, Lynda had some interesting observations to make. "When I came out of drama school, I very quickly realised that it was a man's world, and you either drank with them, slept with them, or didn't speak to them at all – and I got bullied. I decided I didn't want to sleep with everybody, so I drank with them. You'd buy a round of drinks – as an actor I always felt that I was equal to my male counterparts. I thought we were doing the same job. It was only when I got into comedy and light entertainment that you were aware that women were absolutely second-class citizens. But you dealt with it. And I feel it's gone the other way now. If somebody came up to me now and pinched my bottom, I'd be very grateful and very happy! As indeed I would have thought nothing of pinching a cameraman's bottom. I certainly don't need a commission! You dealt with it. You made it clear. If it went any further beyond that banter, it was down to me to say, 'No, go away. Sorry this is not how it works.' I do feel that there's a bit of a witch hunt. Blaming the BBC or blaming a studio. I can remember at ATV that there were always girls – because there were all these big stars. These girls were desperate to be with their idols, no matter what. Where are their parents in all of this? Where was their parents' guidance? I wouldn't have gone and visited people in their hotel rooms – it's common sense really. I think some people are being over-punished."

Confessions of a Driving Instructor.

© REX

Those same sexual politics dictated the direction of Lynda's career for a time. "When you did comedy, they put you in a blonde wig. I could hide behind those parts in a way that would have been difficult if I'd been given the lead role in a drama who was sexy, like a leading lady had to be. I was never going to be thin enough to look thin on camera."

An opportunity to break out of being pigeonholed came when she was cast in the "very serious and marvellous" Andrea Newman drama *McKenzie*, but then, in 1983, "I was offered the Oxo commercials." On balance, she regretted taking them. "It was money. A lot of money. You could say on the one hand it gave me the chance to do all sorts of things. I did a one-woman show at the King's Head. I did all sorts of plays that I couldn't have afforded to do if I hadn't had the money. And you didn't know when you took it that it was going to last 16 years – but what I was left with was this legacy. I was 'Mumsy Mum'. I kept saying to people, 'Lady Macbeth was a Mum for God's sake, she doesn't have to be seen smiling benignly'. But I suffered for it."


Among Lynda's sci-fi credits was a role in the *Blake's 7* episode *Headhunter*.

© REX

Lynda competes in the 2009 series of *Strictly Come Dancing*.

So it was a relief when *Doctor Who* came along in 1986. "The whole *Doctor Who* thing – that was great for me. Anything that took me away from Oxo! I kept thinking, 'This'll do it, this'll break the mould'. And for some reason it didn't, and I never quite found the one role that we look for as an actor that sets you off and away you go. Unfortunately, if it's an Oxo commercial, you're stuck with that, really."

I asked Lynda about the roles she would prefer to be remembered for. "I did enjoy *Doctor Who*. It was peculiarly British and has survived through a massive sea change in the world. Technology, everything about it. The fact that it has survived is amazing, really. That core character of Doctor Who and how they cast it is always going to be an ongoing fascination isn't it?

"*Faith in the Future* [1995-98] – which was the spin-off from *Second Thoughts* [1991-94] – was very dear to my heart, because I think it really did nail comedy. It was really quite subtle, and clever and quirky – and Sylvie Boden, who directed it, really did make it quite special. I watched it the other day, and I think it holds up.

"And *All Creatures Great and Small*, of course. To land a role in something that was already established as a national treasure of a series – and all those actors were so fabulous to work with – was a great moment in my life in television.

"It'll never be seen here now, but I landed this role in *The Romanovs*. It was like every actor's dream story. I was doing a tiny low-budget film, *The Scarlet Tunic*, and I was all in the cozzies doing the Thomas Hardy bit, and I got an interview for this Russian film, *The Romanovs*, about Nicholas and Alexandra. They'd been persuaded to go with a British actress because of the Queen Victoria connection, but everybody else was Russian. It was being directed by the then-Zeffirelli of Russia – very, very well known in Russia, very posh, very straight, very serious. So I travelled up on a Sunday, which took forever, and did this interview in a hotel room for this Russian. Nobody was speaking in English, and they had a translator. But I nailed it because I did this little speech from this film I happened to be in, and just stood at the window and cried basically. And this Russian director went '[*incomprehensible Russian*]' and I'm going, 'What's he saying, what's he saying?' And the translator said, 'He is very impressed, no English actress normally has soul like you are showing here.' So I said, 'Oh thank you very much' and I thought, 'I'll bloody show them.'

"I got the job, and I spent three months in Russia. I used to learn my cues in Russian, which I learnt phonetically. I was on my own, but I just *got* this film, I got her – she was Gemini like me, and she was the same age as me. I'm very proud of it. Nobody knew about Oxo, nobody knew anything about me – I just became this queen to the crew. When I left, they queued up to shake my hand and gave me bottles of vodka. It's the most beautiful film – if only they'd cut it and dub it, it might make me a film star!"

Lynda had been told that they had offered the role to Meryl Streep, but that "we were very lucky to get Lynda Bellingham." She laughed at the thought, "Lynda who?!"

Much of Lynda's laughter was at her own expense, and although her words might make her seem like she was continually disappointed with the way things had turned out, I certainly didn't get that impression from the lady in person. Her complaints were always laced through with humour, at all times.

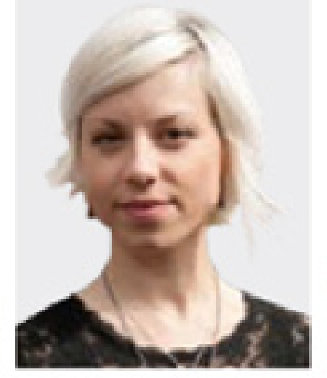
"People say, 'You've been very lucky in your career'," she reflected. "I think I can honestly say with my hand on my heart that I'm one of the least lucky lucky actors... Nothing ever seemed to progress the way it should have done." But isn't that, in a way, what drove her on? "You get out there and you bloody well find it don't you? That's what I say to my son. You have to go out there endlessly – for the rest of your life if needs be – and find that next opportunity. That energy keeps you going. I always think there's going to be something around the corner. I'll do anything where I'm using what I know that I'm good at. That keeps me going."

When our time together had finished, Lynda's third husband Michael very kindly offered me a lift. It was clear that he was extremely proud of his wife, and in awe of her attitude and bravery. In August, Lynda announced that she was giving up her chemotherapy. Michael stated after her death on Sunday 19 October – in his arms – that she would want to be remembered as an actress. Her BBC online obituary stated that 'major roles eluded her'. Major roles? Roles such as the lead in her own sitcom? Like four years heading the cast in a major theatrical tour of *Calendar Girls*? Roles like a recurring main villain in *The Bill* when it was at the height of its popularity? And yes, roles like her part in *Doctor Who*? Lynda's own frustrations, it seems, were taken at face value by some of her obituarists. Her own drive to do more, to do better, and to keep busy when work didn't come knocking, didn't mean that Lynda was bitter or unfulfilled. It meant that she was a grafter who kept looking for better and more satisfying roles, and who refused to be idle.

Yes, she wrote autobiographies and novels, yes she strutted her stuff on *Strictly Come Dancing*, and yes, she was one of the *Loose Women* – but even if you took all of those things away, she still had an enviable list of TV, film and theatre credits as long as it was eclectic. Maybe becoming a national treasure comes at the cost of being taken as seriously as you should be as an actress. Like all good performers, she never did as much, and never did as well, as she would have liked – but that is why she kept working hard, and was so good, so adaptable, so ubiquitous and so loved. That was Lynda Bellingham – actress. **DWM**

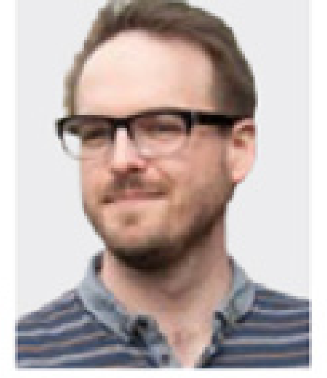
If you've enjoyed this interview, Lynda suggested that you may like to make a donation to a cancer charity. Visit *www.bigfinish.com* for more of Lynda's chat with Toby on *Toby Hadoke's Who's Round*.

CHRIS



EMMA

MICHAEL



WILL

The continuing mission to watch all 812 episodes, in order from the start...

THIS ISSUE Episode 751 – **JOURNEY'S END**

A final end

The Earth has been saved so hooray, but it's light years from the Milky Way. So a TARDIS tow's proffered, a service not offered, by the RAC or the AA.

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

Sarah Jane's facing extermination! Torchwood is under attack! Davros is back! Dalek Caan's being dead mysterious! The Doctor's regenerating! And the Time Team have been forced to wait a whole month to find out what happens next!

"Right, let's see how on Earth they follow that," says Will, as Donna, Rose and Jack watch the orange regeneration energy shoot out of the Doctor.

"Well that's just cheating!" cries Emma, as the Tenth Doctor blinks and then carries on as if nothing has happened.

"I would feel cheated, except that severed hand has been sitting there all series," says Chris.

Elsewhere, Sarah Jane's still having Dalek troubles. BUT!

"It's Jackie!" cheers Michael, as Rose's mum zaps into view. "With a big space gun. Blimey."

"Oh, and Mickey too," sighs Chris.

"Well it wouldn't be right to have everyone else *except* for Jackie and Mickey," says Emma, as the duo use their matching space guns to blast the Daleks.

Michael is still cross: "So, the Doctor can only cheat regeneration because of the hand? Right."

"If you could siphon off energy, wouldn't the Time Lords have found a way to do that all the time?" asks Will. "Unless – they *like* changing?"

In Cardiff, Ianto and Gwen have also been saved, thanks to a time lock set up by their dearly departed colleague, Tosh. Meanwhile, the Doctor and co aren't safe inside the TARDIS, as the Daleks whoosh it on up to their command ship, the Crucible. Sarah Jane's plan for getting on board is simple – she walks right up to a gang of Daleks and surrenders.

"Oh, clever Sarah Jane," says Chris. "Proving once again that she's one of the best companions by facing up to the Daleks, despite how terrified she is."

We've still one companion to catch up with. Martha Jones is on a mission to find the Osterhagen Key – a quest that takes her to a German forest.

"German Daleks! *Exterminieren!*" whoops Will.

"Oh, that's brilliant. I'm hooting," hoots Michael.

"This Osterhagen Key seems more than a little scary though, eh?" says Emma.

"Graeme Harper's direction is zipping along," adds Will. "He's the king of this type of story."

"The TARDIS being drawn into the Crucible is very Death Star," notes Michael, as the Supreme Dalek orders the Doctor to step outside.

"It must be dangerous, if the Doctor is essentially saying goodbye to his friends," says Chris.

"What's wrong with Donna?" says Michael, as she again hears the mysterious heartbeat. "Should I be getting worried?"

"That ethereal version of the Doctor's theme is brilliant," says Chris. "Excellent work from Murray Gold. What exactly is that heartbeat? What does it mean?"

After the Doctor, Rose and Jack step out, the TARDIS doors slam shut before Donna can join them.

"Has the TARDIS locked Donna in?" says Will. Donna's not safe inside the TARDIS however, as the Supreme Dalek promptly orders its destruction.

"The Daleks must have been planning this for a while – they even have a TARDIS-shaped trapdoor ready," says Emma, as the blue box drops down a shaft and into the Crucible's fiery core of Z-Neutrino Energy.

"You can't destroy the TARDIS!" yells Michael.

It seems like all hope is lost, until Donna notices the hand-in-jar bubbling furiously. A blast of regeneration energy dances between her and it, which spreads out to create...

"Another Doctor! Blimey!" gasps Will.

"And it's a NAKED DOCTOR!" says Michael. "I love Donna's reaction."

Emma is briefly lost for words. "I'm okay with the direction this is going in," she eventually squeaks.

The Supreme Dalek taunts the Doctor over his loss. A furious Jack fires at the Supreme's shiny red casing, earning him a swift extermination.

The ultimate bombing mission.

"Ah, Rose doesn't know about Jack's special power," says Will, as she runs to Jack's temporarily-dead body.

Meanwhile, the 'new' Doctor has got himself and Donna out of danger – and changed into a blue suit, in contrast to the real Doctor's brown one.

"It's very useful that the Doctor has two different coloured suits," muses Will. "I guess once the Daleks dropped the TARDIS, they switched off whatever it was that was holding it in place, which meant the other Doctor could fly it again," reasons Will.

"The other Doctor is funny," says Michael. "Tennant and Tate have got such great chemistry."

The new arrival isn't an exact copy, though – he's only got one heart, and that's the sound that Donna has heard, echoing back through time.

"All these threads of Donna's life," says Michael, as the other Doctor explains how Donna has always been destined to arrive at this exact moment. "I love writers taking random production choices and making them all seem important."

Martha's latest quest has led her to a forbidding castle, and an even more forbidding woman.

"This old German lady and her talk of London reminds me of the two old crones in *The Dalek Invasion of Earth*," says Michael. "They betrayed Barbara. I'm sure this must be in Russell T Davies' mind. Or is it just me?"

"If the Osterhagen Key does what I suspect it does, I'm on the side of the gun-toting old lady," says Will. "Sorry, Martha."

"Davros has been getting Dalek Caan to tell him what's happened over the last four seasons," notes Will.

"Julian Bleach and David Tennant are fantastic at the face-off stuff," adds Michael.

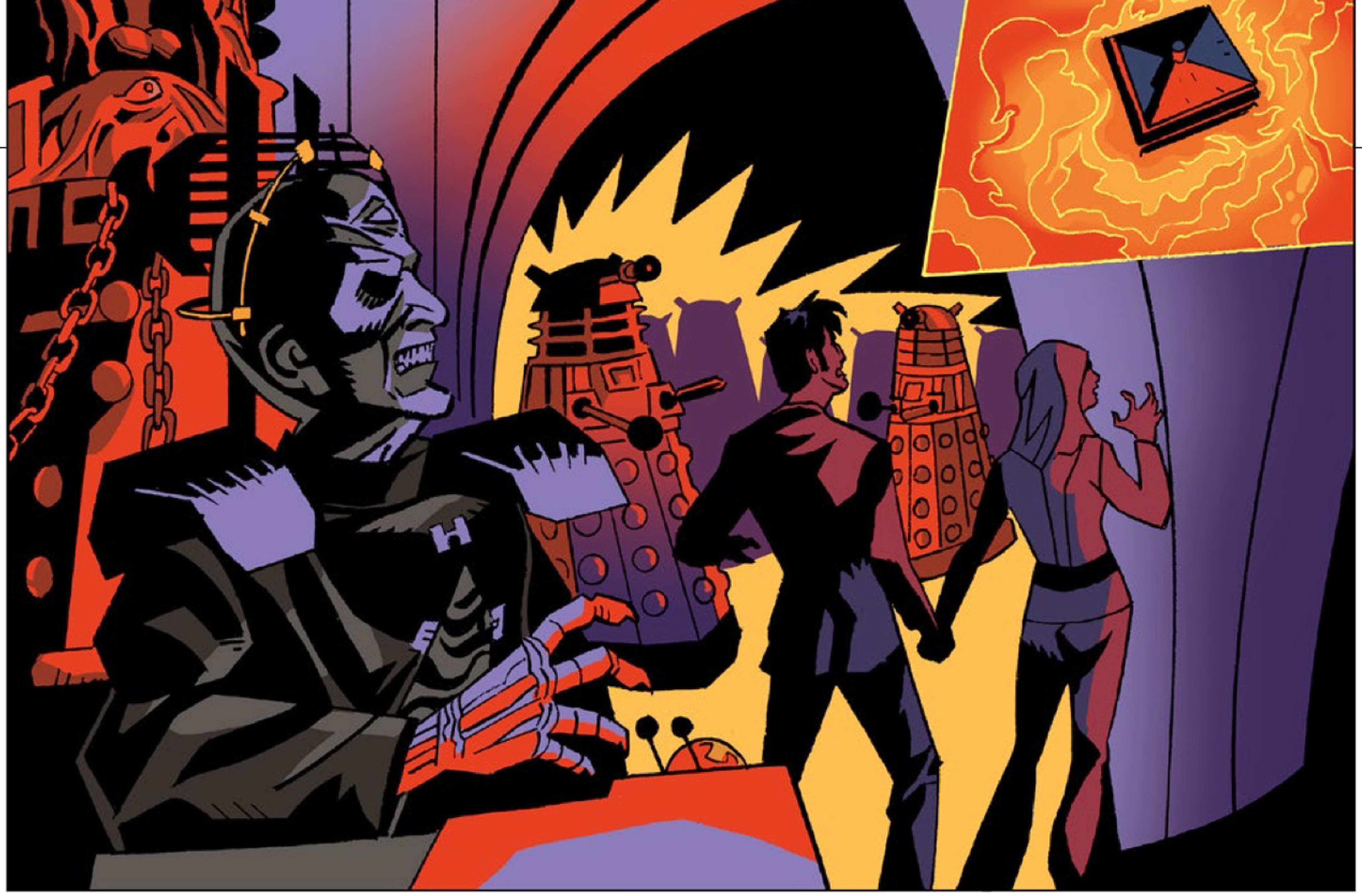
"These Daleks seem to have developed a sense of spirituality, given their trust in Caan's prophecies," says Emma.

Dalek Caan has forseen "the time of ending", and the Doctor's not thrilled about what that might involve, particularly when Davros reveals he's been working on a not-at-all-scary-sounding "Reality Bomb."

The Daleks need to test this bomb, and the ever-unfortunate Jackie finds herself selected to be one of their guinea pigs – along with a familiar face from 1993's *Dimensions in Time*.

"It's Gita from *EastEnders*!" shouts Michael. "Where is Sanjay?"

The Doctor realises that Davros is using the array of stolen planets to flatten the core's Z-Neutrino Energy into a single string, thus unbinding every atom in existence so they fall away to nothing. Luckily, Jackie's atoms remain firmly bound, as her Dimension Jump recharges just in time.



"Davros' plan is properly, old-school mad – but completely logical: only the Daleks matter." – WILL

"Phew!" says Michael.

Sadly, Gita and the rest of the test subjects aren't as lucky...

"Wait, did they just use 27 planets to disintegrate a few prisoners?" asks Emma, as the victims fade away to nothing. "That's pretty horrendous, but seems like overkill."

"Davros just called Rose 'Miss Tyler'," chuckles Michael. "He's half Bond villain, half Roger Delgado's Master."

"Well, planning to destroy all reality is no excuse for bad manners," adds Will.

"What will the Daleks *do* if they're the only life forms left in the Universe?" wonders Emma.

"Play Scrabble?" suggests Will. "Davros' plan is properly, old-school mad – but completely logical: only the Daleks matter. They want to destroy everything that isn't them."

"Poor old Martha has been dumped off into a dull subplot again," says Michael. "She must be getting rather fed up of that."

Martha has arrived at Osterhagen Station One, and is ready to use the key, while Sarah Jane has a Warp Star ready to blow the Crucible to bits.

"Everybody has a card up their sleeve," says Chris. "Hopefully there's a Royal Flush on the horizon."

The Doctor's friends – including a reborn Jack, who has joined forces with Sarah Jane – contact Davros to let him know their intentions.

"Davros recognises Sarah Jane!" cheers Will. "And so he should."

"'That face... after all these years...' Chills down my spine!" adds Michael.

"Sarah Jane and Davros facing off is hands down bigger than anything else that has been revealed," says Emma. "A storyline that's spanned more than three decades. What an incredible achievement!"

Davros is delighted that the Doctor's "Children of Time" have all taken up arms against the Daleks.

"Davros' speech is painful for the Doctor because it's so true," says Will. "Even Rose is celebrating Martha's and Jack's threats."

"To be shown up by the being he loathes the most must be galling," adds Emma.

"I'm not sure I agree," says Michael. "Davros is saying the Doctor turns his friends into weapons – but they're not murderers. They're brave people ready to save the universe. They aren't like the Daleks at all."

The Doctor is crushed to hear that Harriet Jones died opening the Subwave Network, and Davros forces him to remember others who have been lost.

"Flashbacks!" cheers Will. "Jabe! Lynda with a Y! LINDA with an I! The Face of Boe! This is real end-of-an-era stuff."

"It's a rollercoaster!" agrees Michael. "Haha – and then the Daleks teleport everyone to the Crucible, which they could have done straight away."

It's now very crowded in the Vaults, with Jack, Sarah Jane, Mickey, Jackie and Martha all captured. Davros orders the activation of the Reality Bomb. Nuzzink in ze 27 vorlds can stop him now! Except...

"I love Dalek Caan's cheeky little giggle when the TARDIS appears," says Emma.

The assembled gang look astonished as the other Doctor sprints from the TARDIS and heads for Davros with a device designed to turn the power of the Reality Bomb back on its creator. But he's stopped in his tracks by a blast from Davros' electric fingers. Donna, too, is quickly subdued.

"She's so unimportant, Davros doesn't even bother to lock her up. Oops!" says Will. "Big mistake."

As the countdown continues, Donna hauls herself to her feet and does something unexpected – she shuts down the Reality Bomb.

"Yay! Donna to the rescue!" cheers Michael. "Cleverness always wins. That's very *Doctor Who!*"

Donna reveals the biological metacrisis that created the spare Doctor was a two-way process – he's a bit Donna, and she's now a bit Doctor.

"Part-human, part-Time Lord – Donna's become Paul McGann!" laughs Chris. ►

LIKE THAT? WATCH THIS!

Donna isn't the first companion to have her memories erased. Zoe and Jamie suffered the same fate when they departed in *The War Games*...

EMMA SAYS: Whilst the Doctor's decision to erase Donna's memory was made so he could save his friend, Jamie and Zoe were forced to leave the Second Doctor, not even realising that they'd forget their time with him.

The Time Lords, having finally caught up with the rogue Doctor, punished him along with his companions. Thrust back into their lives before the Doctor, the two unwitting humans were stripped of their memories of him: no more Cybermen, no more Daleks – just a battlefield in Scotland and a library in a space station.

But that could be seen as a blessing, as it could be argued that to live and to remember is far worse than to have lived and... er... to have... um... forgotten... er... What was I saying again?

◄ With no fewer than three 'Doctors' on the case, the Daleks are spinning out of control, and Davros is spluttering with rage. The stolen planets are sent back to their rightful places, and everyone is thoroughly pleased with themselves.

"This is the culmination of so much well-seeded plot," says Chris. "It's a shame that this outrageous back-slapping is slightly annoying, though."

It turns out that Dalek Caan has been manipulating Davros and the other Daleks all along.

"He's such a scamp," says Emma. "He realised the other Doctor would be the one to fulfil his deadly prophecy."

"Ooh, nasty blue-suit Doctor, wanting to destroy all the Daleks," says Michael.

The other Doctor blasts all the remaining Daleks to smithereens, including the one at Torchwood. Furious, the original Doctor herds everyone into the TARDIS, and even tries in vain to save Davros.

"The Doctor committing genocide is a throwback to *Genesis of the Daleks*," adds Will. "The Fourth Doctor and Sarah Jane debated whether he had the right to destroy the Daleks forever – and now he actually has. Well, his clone has, anyway."

"Yeah, right," says Emma. "They'll be back."

As the Crucible burns, Dalek Caan has one final warning.

"'One will still die!' Very ominous," says Will.

"EVERYONE IN THE TARDIS. FAN OVERLOAD!" Michael yells. Earth still hasn't made it home, and the Doctor calls on his allies there to help him shift it.

"The Doctor and Rose recognise Gwen's similarity to Gwyneth from *The Unquiet Dead*!" squeals Will.

"Here's K9, too!" cheers Chris.

"I have actually died from being a *Doctor Who* fan," says Michael. "What a way to go!"

"It's just got silly now, with the TARDIS towing the Earth across the Universe," moans Emma.

"No!" says Will. "It's a ridiculous but fitting conclusion to such a huge story."

The Doctor, clearly knackered from the day's events, can't be bothered to drop his friends off at their front doors, instead dumping them in a park, presumably half way between Ealing and Cardiff.

"Bless Sarah Jane! That goodbye was so sweet," says Chris. "And now off Jack and Martha pop. And Mickey too, it seems. So are they all going to be in the next series of *Torchwood* together then?"

Rose is returned to the alternative universe, even if it isn't a universe she particularly wants to be in.

"Just the appearance of Bad Wolf Bay makes me sad," says Will, as the Doctor tells Rose that she has to stay in the parallel world to keep an eye on his murderous twin.

"Rose gets her own human Doctor and she's still being minty?" tuts Michael. "Heh. She'll never change."

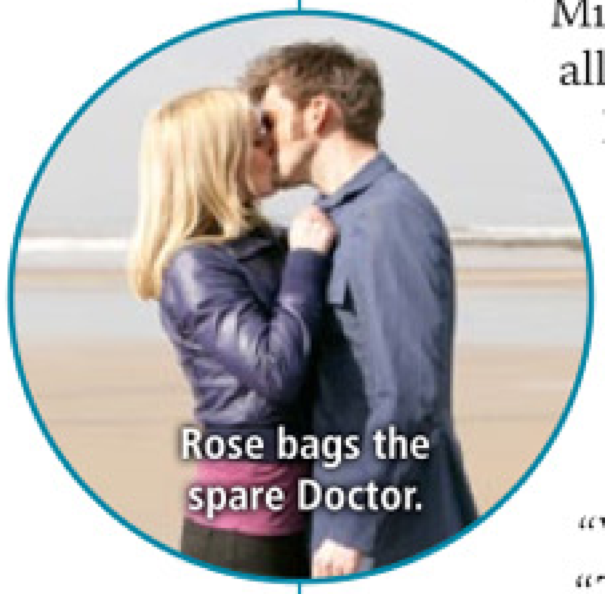
"Typical Doctor – sending the two Dalek-killers to a different universe together, so he doesn't have to think about them," adds Emma.

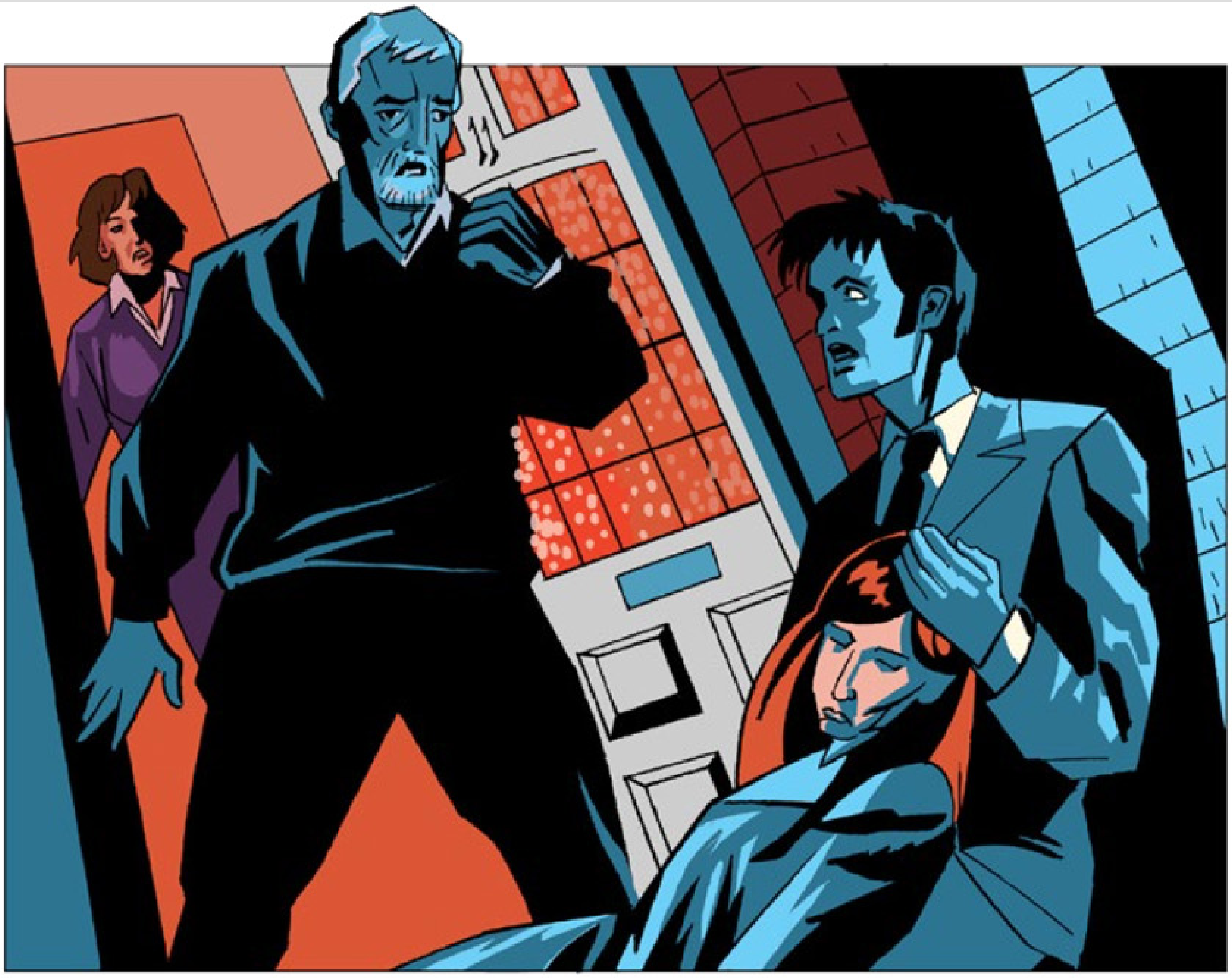
"The sci-fi fan in me loves this," admits Chris, "but the Rose Tyler fan can't help but feel cheated."

Michael is more cynical. "I think the Doctor is a bit relieved to have been let off the hook with Rose."

But the saddest goodbye is yet to come.

"NOOOO! Not Donna!" wails Michael. "Oh, this is heartbreaking. I can't bear it."


Rose bags the spare Doctor.



> "I've not been this upset about a companion since Adric died! This is much worse!" – MICHAEL

Donna can't contain the Doctor's mind, and the only way he can save her is to remove all memory of him.

"What's happening to Donna is especially awful because having the Doctor's knowledge means she knows exactly what has to happen to her," says Will.

"I've not been this upset about a companion since Adric died," says Michael. "This is much worse."

"I like how the Doctor and Sylvia part on bad terms," says Chris.

"Bernard Cribbins aces it again," says Michael. "What a gift to have had him in the show."

"Poor, tragic Doctor," says Emma. "The console room's gone from a bustling hub of energy and love to an empty cavern for a solitary traveller."

Michael is welling up: "I'm destroyed by all this. I'm really, really going to miss Donna. Poor Doctor."

"Once again, Russell has delivered a cracking series' finale with high stakes, great guests and some genuine thrills. Bravo!" cheers Chris.

"What a rush of emotion that episode was," says Emma, breathlessly. "Where in the Universe will he go next?"

"That was a hell of a ride," agrees Michael. "I'm not sure it was the strongest story ever, but the sheer nerve of it all was exhilarating. And then that end. Poor Donna. I don't think I'd have been as upset if she *had* actually died."

"A big, exciting, epic, sad finale" says Will. "High stakes and an emotional ending. Bye bye, Donna. You were the noblest Noble of them all." DWM

In issue 481, the team is watching *The Next Doctor*. Email your comments to *dwm@panini.co.uk* – and we'll print the best!

AND YOU SAID...

LEWIS CHRISTIAN: The only thing missing from this episode was a cut-away to Ian and Barbara reacting to the planets in the sky, wondering if their Doctor was still up there saving the day once more.

BLAINE COUGHLAN: I would have preferred it if the Hub's resident Pterodactyl, Myfanwy, had swooped down and pecked the Dalek to bits – but that might have been a little unrealistic, and, even worse, might have resulted in the death of the friendly dinosaur.

RICHARD MILNE: What would the Daleks do with themselves in a universe where everything else had been destroyed and there was nothing left to hate or conquer? The Doctor misses a trick here by not pointing this out.

ROWAN WOOD: It's about time the Daleks made a return! And with Davros, too! What a whopper!

CARL GUDGEON: Too many characters with little to do, a time-consuming techno-babble plotline where we see the silly realisation of the Doctor-Donna, and the most embarrassing *deus ex machina* we've seen in *Doctor Who*, as Donna saves the world with fast typing. And of course, the 'death of a companion' that wasn't.

JACOB LOCKETT: The part where the Doctor makes Donna forget her time in the TARDIS is agonisingly heartbreaking, a tear-jerker of a scene if ever there was one. A truly memorable exit for a truly memorable companion. What more could a *Doctor Who* fan ask for?

RYAN WIGLEY: Donna's departure is the most heartbreaking of the entire show. Superb acting from David Tennant and Catherine Tate.

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REGENERATING THE RANI

The Rani, one of the most popular villains of 80s *Doctor Who*, is back! We meet her new incarnation...

FEATURE BY **STEPHEN KELLY**

Colin Baker, the Sixth Doctor himself, has nothing but praise for Siobhan Redmond, *aka* the new, regenerated Rani. "I've admired her for many years. She's a fabulous actress. And regeneration is what *Doctor Who* is all about, after all..." he says, before trailing off for a pause, a sigh and a solemn shift in mood, "but it's just so sad. I even saw Kate beforehand and told her that we'd be working together again soon. So sad. So sudden."

The death of Kate O'Mara earlier this year was a blow for anyone who had experienced the Rani, the amoral Time Lord scientist for whom the ends always justified the means. Created by the late Jane Baker and her husband Pip, she would only ever appear on screen three times: her début in 1985's *The Mark of the Rani*, in 1987's *Time and the Rani* and 1993's *Children in Need* Special *Dimensions in Time*. They weren't, perhaps, among *Doctor Who*'s strongest stories, but the character would endure on the strength of O'Mara, who brought to the role all the power-dressing snarl that would make her a star in American soap opera *Dynasty*. She would only ever reprise the Rani once on audio – for BBV's *The Rani Reaps the Whirlwind* back in 2000.

With all that in mind, the timing of her passing proved particularly tragic for Big Finish. For years, inspired by fan requests, the audio play company had been waiting for the 'various stars to align' in regards to bringing back the Rani. And late last year, they finally did – prompted by O'Mara herself.

"The return of the Rani was actually suggested by Kate," explains producer David Richardson. "She had mentioned it to her agent, and the agent had proposed it to us. We were very excited and cleared the rights before [script editor] Alan Barnes got underway on ideas for a story."

Barnes worked with prolific writer of *Doctor Who* books, comics and audio stories Justin Richards on *The Rani Elite*: a script that would see the Sixth Doctor and Nicola Bryant's Peri Brown come face-to-face with their old nemesis at an intergalactic university. It was, obviously, written with O'Mara in mind. As recording approached, however, and on the day after the second draft of the script was finalised, Big Finish heard the news that Kate had died, following a short illness.

"It was just terrible news," David says. "And from there, we weren't really sure what to do, but an email arrived from the agent, saying that Kate had wanted us to proceed and cast another actress as a new incarnation of the Rani."

"Fortunately, David was able to reschedule the recording just to give us slightly more time to have a think about what we were doing," continues Barnes. "We didn't want to do a blind recasting, a cynical recasting. We wanted to rethink what we had on the page, to really suit a newer incarnation."

For David, however, there was only one person he wanted for the role: Siobhan Redmond.

"We'd just worked with her on *Revenge of the Swarm*, a Seventh Doctor story," David explains. "She's lovely and fun and a really great actress – I've followed and loved so much of her work, from *Between the Lines* to *The High Life* to *The Smoking Room* and more. Both [executive producer] Nick Briggs and Alan embraced the idea, as did Colin Baker, who was really impressed that we had her on board. Of course, she's just superb. She plays the same character as Kate, and yet puts her own unique spin on it, just as every incarnation of the Doctor or the Master is different." ►

Kate O'Mara – the original Rani

Siobhan Redmond – the new face of the Rani!

> "The Rani is a joy to watch. No-one cuts their way through open-mouthed men quite like Kate O'Mara."
>
> **SIOBHAN REDMOND** THE NEW RANI

It's Redmond's first day as the wretched Rani. "I'm feeling my way in at the moment," she says, just having finished her first round of recording at Big Finish's West London studio. "I'm finding that there are lots of things you can and can't do, so I'm playing with that. I sort of feel that I must do my best to fit in with what went before, while being a different person. It's exciting to feel that I'm deemed to have something to bring to the table when that character is so clearly defined by another actress. It's always enjoyable to play clever women too. Particularly clever women who think they're good at making jokes."

Judging from what **DWM** has seen and heard so far, Redmond's Rani growls rather than snarls, with O'Mara's pomp refined into more of a rumbling menace, an aid of the Scottish actor's gravely accent. It is still the Rani – the same withering contempt, the same intellectual arrogance – but it's certainly a different take. As Colin Baker says, "It would be counter-productive to do an imitation of Kate. Instead, you use those things that make you distinct and individual. I've seen lots of Siobhan's acting in the past and she's very different in everything she does, which is perfect for this."

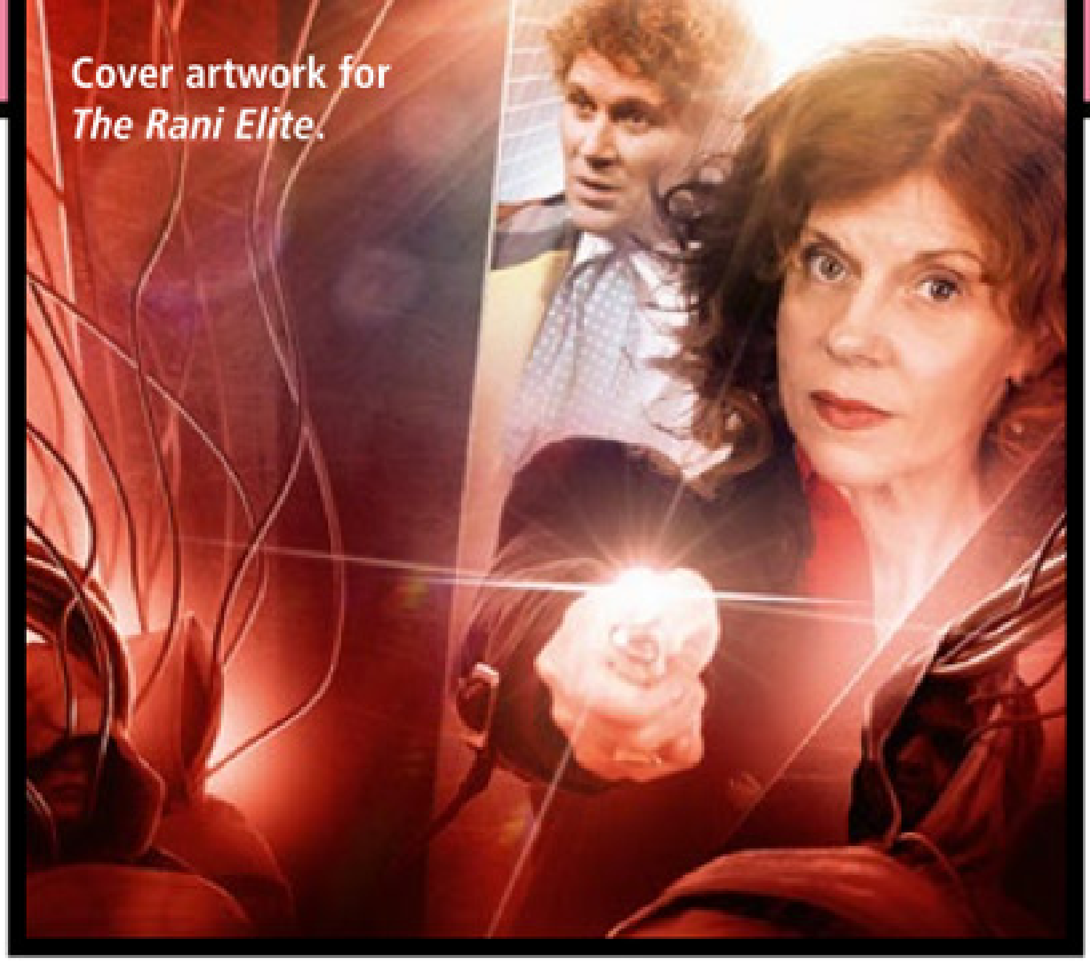
Still, it must be somewhat strange for Redmond to take over the role, especially under the circumstances?

"I'm beginning to understand that this is a big deal. It's both comforting and slightly anxious making, because you're sort of fitting into a trajectory. It's not a very long trajectory either, as she's only had one incarnation so far. It's exciting, though. I've had to have it all explained to me as I'm the only person in the world who's never seen *Doctor Who*, as we simply didn't have a TV growing up. I've seen a little bit over the last couple of days because I didn't know what the history of the Rani was, but I'm getting up to speed now. She was just a joy to watch, and no one cuts her way through open-mouthed men quite like Kate O'Mara. I'm thrilled to share those same sparkly slingbacks!"

The Rani Elite throws Siobhan into the deep end of *Doctor Who*. The story sees the Sixth Doctor and Peri arrive at The College of Advanced Galactic Education, where the Doctor has been invited to receive an honorary degree in 'Moral Philosophy'. ("What's that?" Peri asks him. "Well, I'm not quite sure actually," he replies, "but I'm certain it's well deserved.") Obviously, something's not quite right. Someone is operating on the students. Someone with access to a Sidelian Brain Scanner – a technology that hasn't been invented yet. Someone who appears to be masquerading as lecturer of Moral Philosophy, Professor Baxton. It almost sounds like a trap.

"The thing about the Rani is you have to recognise that she's not the Master," explains Barnes. "She's not a megalomaniac, she's a monomaniac. You've got to find a story that isn't necessarily about destroying the entire universe. Her schemes don't actually have to be enormous like the way a Master scheme does. I was quite keen that if we were going to do a Rani story, we remain true to what she is: which is an amoral scientist – one who would think nothing of enslaving an entire planet to further her research.

"There's also an interesting conflict there with the Doctor because a lot of people who have developed the Rani in the past have talked about her background with the Doctor in the Academy – this elite, this sort of college circle. I was always keen on developing that a bit further and pushing that a bit. As much as the Doctor dislikes what the Rani does, there's a small hint in there that he thinks she can be saved, unlike the Master. There's redemption for her, she can be reasoned with. That was something I wanted to bring out a little bit. I didn't necessarily want this to be a one-off deal. *The Rani Elite* is a reintroduction of the character. An introduction in the Big Finish universe and a reintroduction for her."



Cover artwork for *The Rani Elite*.

> "If Big Finish had been in charge on TV, my Doctor would have lasted longer."
>
> **COLIN BAKER** THE SIXTH DOCTOR

And what about the re-casting of the Rani? How big of an impact did it have on the script?

"Well, in the initial version there was quite a bit about disguise," says writer Justin Richards, "which you don't want, because once her appearance had changed, it didn't really matter. I didn't tweak the dialogue a huge amount, only to be aware that it was going to be another incarnation. It became less Kate O'Mara-ish and more how I thought Siobhan would play it. It suited her well. The other thing we changed was the timelines. The encounter takes place for the Doctor between *The Mark of the Rani* and *Time and the Rani* but for her it's all already happened so there's a few knowing asides. She can't tell him, of course, because you don't do that!"

During lunch, Colin regales a bemused Siobhan with tales of conventions and fans. "Well, you're a Time Lady now," he tells her after one story. "Once you've done a few of these, the fans will all want to put their arm around you!" What does she think? Is she in this for the long haul?

"It'd be lovely to think so," she says, "but I won't be counting my chickens. I know Whovians have very clear ideas on what's acceptable and what isn't. So we'll just have to see how it goes down. That's all I can do. I've been hired for a particular gig and I'm doing it to the very best of my ability. It would be lovely to think it might not be the end of it but it might be the end of it. Who knows? She might be back as someone else next time – a gentleman perhaps!"

The Rani Elite is about more than just one person, however. It's the final story in a trilogy of stories exploring what happened to good ol' Perpugilliam Brown after *The Trial of a Time Lord*, the 14-part 1986 serial that ended Colin Baker's infamously troubled tenure as the Sixth Doctor. In the story, Peri appeared to die, but was later revealed to be living as the warrior queen of Brian Blessed's King Yrcanos in the final episode.

Released in October, the first story of the three, *The Widow's Assassin*, picked up with Peri five years later, with the last two of those years, it is revealed, having been spent in a coma. When she wakes, she's older, wiser and less inclined to just do what she's told. This is encapsulated wonderfully at one point during recording, in which Bryant asks director Ken Bentley if she can make a tweak to a line that could make Peri look naïve. He agrees. "Thank you," she says, "you've just given me back another decade in intelligence."

"This is not 1980s Peri," she tells **DWM** afterwards. "This is years after the end of the series. She's spent two of those years in a coma, been involved in wars, been doing peace work… So much has gone on. There's a changed relationship between her and the Doctor and you want the script to reflect that, you want the growth. It's a much more mature, much wiser Peri. The bickering is gone. Instead, there can be these little jokes about each other because they know each other so well. It's not scoring points."

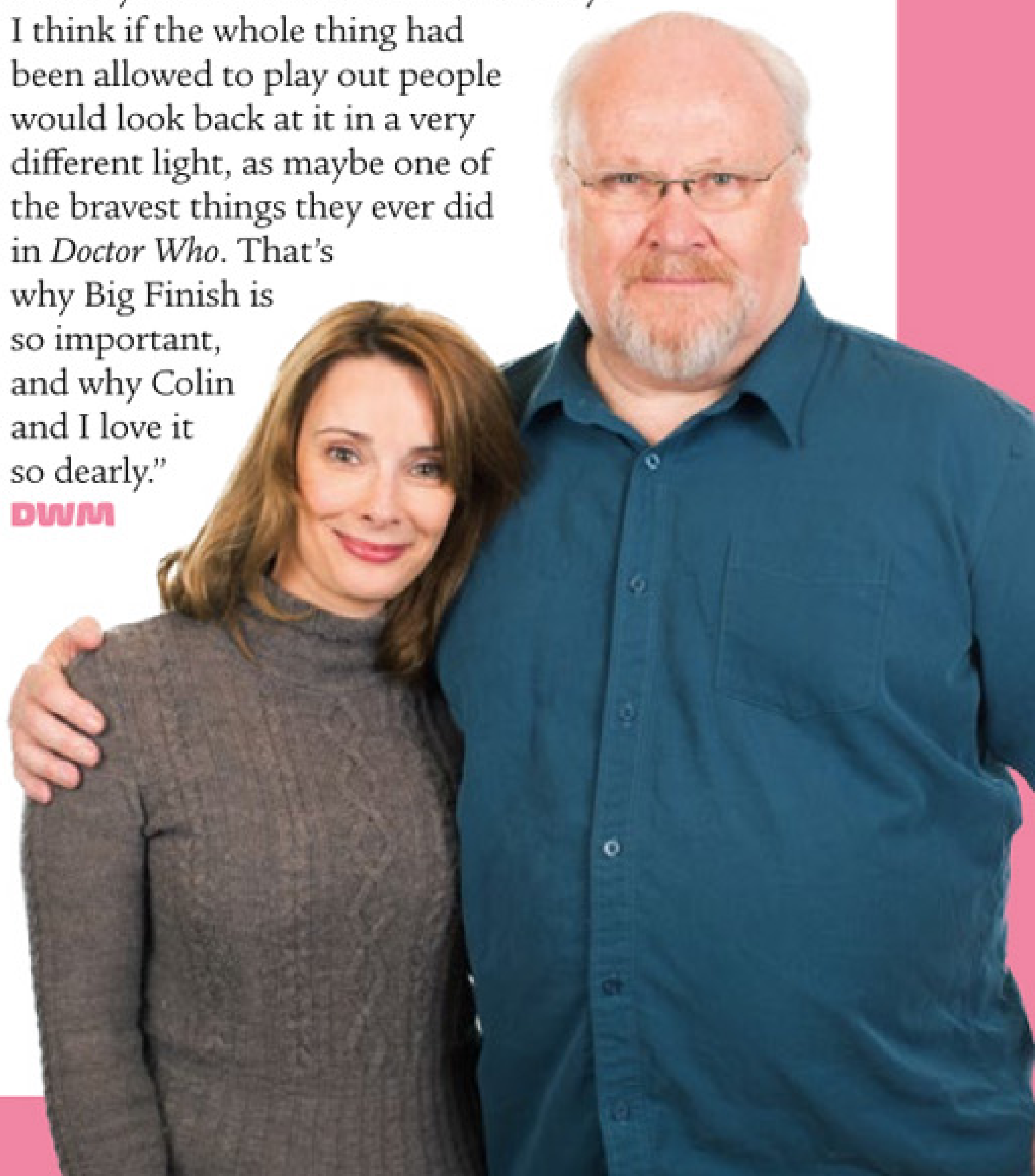
Peri is not the only one to have developed on audio. The Sixth Doctor, usually remembered as 'arrogant' and 'abrasive', has flourished under Big Finish, his personality now closer to that of Peter Capaldi's brash-but-funny Twelfth Doctor than that of his TV run.

"He's quite capable of being as waspish as he ever was," says Alan Barnes, "but I think he's got a bit more dignity. I think that's what we try to give him – that bit more dignity than what the wretched costume ever allowed. Now a lot of the gush and the bravado covers the seriousness. It masks some great depth. It's not just a matter of turning the volume down a bit. That doesn't mean anything unless there's something else as well."

Indeed, in *The Widow's Assassin*, we saw him bereft and lonely, trying to come to terms with the cliffhanger of *Scavenger* – in which his travels with companion Flip ended – by finally trying to find Peri. And even when he does, he's vulnerable and nervous. They have both changed.

"Audio has allowed my Doctor to develop in the way that he wasn't allowed to do on TV," Colin says. "As is known, there were too many things going on backstage. I wanted to do my Doctor over a longer period. I only got two seasons instead of the seven I'd have liked! But Big Finish enables that. My Doctor has now got a lot more breadth. I think if Big Finish had been in charge of *Doctor Who* on television, my Doctor would have lasted a bit longer."

Nicola agrees. "We had this huge arc planned – a very brave, long story which we didn't get to complete. We had half a sun-set. It's a bit like this: I sat and watched the whole of the *Harry Potter* series with my stepkids over Christmas, and if you had not found out the true nature of Professor Snape, he wouldn't have come across the way he did in the end as you'd have missed the full story. I think if the whole thing had been allowed to play out people would look back at it in a very different light, as maybe one of the bravest things they ever did in *Doctor Who*. That's why Big Finish is so important, and why Colin and I love it so dearly." **DWM**



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CHRISTOPHER ECCLESTON
DOCTOR WHO

THE FACT OF FICTION

The Empty Child & The Doctor Dances

Incredibly, it's a decade since Steven Moffat wrote his first *Doctor Who* script. We turn back time and look behind the gas mask of *The Empty Child*...

FEATURE BY **JONATHAN MORRIS**

Being a *Doctor Who* fan was never more exciting than it was in 2005. Five *Doctor Who* fans had got the chance to write their own *Doctor Who* stories *on television*, and as the weeks went by, the rest of us watched as each of them gave it their best shot; making the most of what might well have been a once-in-a-career opportunity. Russell T Davies, Mark Gatiss, Robert Shearman, Paul Cornell... and then it came to Steven Moffat's turn. What would he do with *Doctor Who*? What should we expect from a writer best known for situation comedies like *Joking Apart, Chalk* and *Coupling,* and whose only *Doctor Who* work had been a short story and a very sweet, very silly and very rude sketch for *Comic Relief*?

Well, obviously, what we should have expected was one of *Doctor Who*'s darkest and scariest stories of all time; 90 minutes of high-octane nightmare fuel. Yes, it was very funny, with innuendoes about "sonic envy" and the idea of the Doctor "dancing", but it was also unexpectedly adult and poignant; it is, at heart, a story about a teenage mother being haunted by the walking relic of her dead child – the child whose existence she is still being forced to deny.

***The Empty Child/ The Doctor Dances* was clearly Steven Moffat giving *Doctor Who* his best shot. But, as it turned out, it wasn't a once-in-a-career opportunity. So he would have to keep giving it his best shot, over and over again...**

The Empty Child

FIRST BROADCAST: 21 MAY 2005

The TARDIS is chasing a mauve cylinder through the time vortex. Doctor Who (Christopher Eccleston) slaves the TARDIS to the cylinder's computer, but the cylinder is jumping time tracks. Rose (Billie Piper) asks the Doctor why they're chasing it. He answers; it's heading to the centre of London.

■ The notion of jumping time tracks was introduced in 1965's *The Space Museum*, where the TARDIS jumps a time track and its crew members find themselves on the planet Xeros before they have arrived.

■ In the shooting script, this scene ends with an additional line; Rose asks "Don't you know any other planets?" (Note: when this feature refers to 'shooting scripts', it refers to the scripts issued on Friday 10 December prior to recording and *not* the revised scripts later published in *The Shooting Scripts* (2005)).

The TARDIS lands in an alleyway in London, about a month after the cylinder would have hit. Rose suggests they scan for alien tech, but the Doctor intends to ask, using his psychic paper as ID.

■ Giving the name Doctor John Smith, an alias coined by Jamie in *The Wheel in Space* (1968), although *The Vampires of Venice* (2010) retroactively establishes that the Doctor was going under the name 'Dr J Smith' prior to the events of *100,000 BC* (1963).

■ The psychic paper was introduced in *The End of the World* (2005).

■ Rose refers to the character of Spock, as portrayed by Leonard Nimoy in the US television series *Star Trek* (1966-69) and subsequent films and series, in which he would often scan for plot devices using his Tricorder. This episode establishes that *Star Trek* exists in the *Doctor Who* universe as a television series.

The Doctor and Rose arrive in London, during the Blitz.

The Doctor walks into a nearby building, while Rose is distracted by the sound of a child calling for its mummy. The Child (played by Albert Valentine, voiced by Noah Johnson) stands on the edge of a nearby rooftop.

■ Referred to throughout the shooting script as the CHILD. In the script, the child is just a silhouette, and is only revealed to be wearing a gasmask when it confronts Nancy at the episode's climax.

The Doctor finds himself in a drinking den where a nightclub singer (Kate Harvey) is on stage singing *It Had to Be You*.

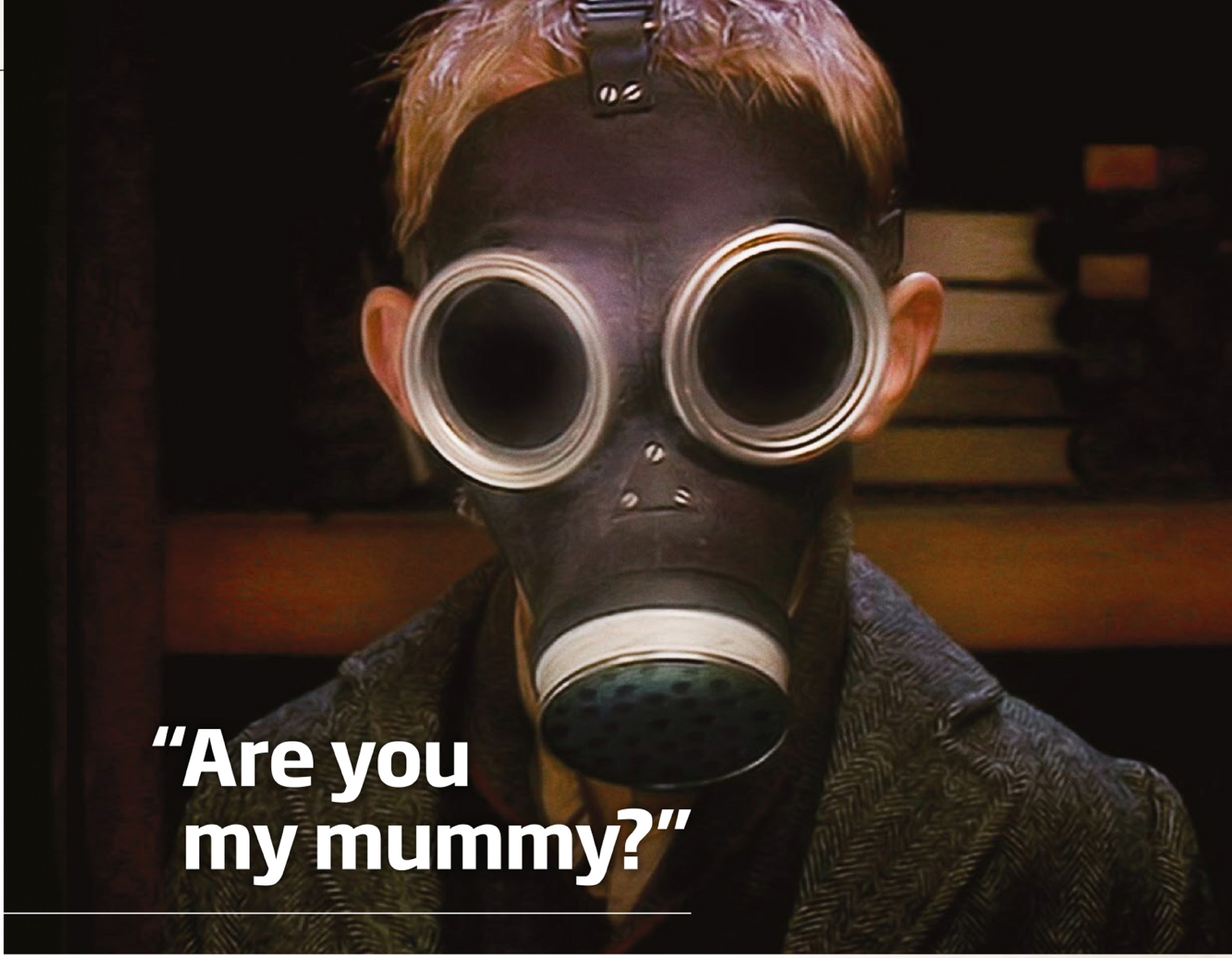
■ *It Had to Be You* was composed in 1924 by Isham Jones with lyrics by Gus Kahn, and was a popular song during the 1940s, in particular as a duet recorded by Dick Haymes and Helen Forrest.

■ The shooting script says the den should be 'straight out of *The Singing Detective*', the 1986 TV serial by Dennis Potter which included a detective story set in 1945 in which Mark Binney visits the 'Skinskapes' club and explores the backstage area, passing through beaded door curtains.

Rose hurries up a fire escape to the Child. The Doctor takes to the stage and asks the audience if anything has fallen from the sky recently. They laugh.

■ The posters in the club are specially designed variations on genuine World War II posters; in this scene there's a version of the 'Don't do it, mother – leave the children where they are' poster where a ghostly Hitler tells a mother to take her children back to the city.

Rose finds a cable hanging down, and starts to climb up it. In the club, the Doctor hears the sound of an air-raid siren. As the audience leaves, he realises that he's landed during the Blitz.



"Are you my mummy?"

■ The Doctor looks at another specially designed poster, where the phrase 'Hitler will send no warning!' is followed by 'Stay alert. Be prepared. Take cover.' with an image of a bombing raid replacing the phrase 'so always carry your gas mask' and a picture of a gas mask found on the genuine World War II poster.

Rose realises she is climbing a cable dangling from a barrage balloon that has become detached from its moorings. She can only cling on as it drifts across London and into the path of a German bombing raid.

■ In an interview in **DWM** 364 Moffat claimed that this scene was historically inaccurate because the Luftwaffe didn't go on bombing raids in perfect moonlight. In fact, such raids *were* timed to coincide with full moons, so this scene is fine.

■ Rose puts her bronze in gymnastics to good use, wrapping the cable around her legs to achieve a footlock.

The Doctor returns to the TARDIS and is surprised when the phone behind the 'Pull to Open' sign starts ringing. A young girl, Nancy (Florence Hoath) appears and warns him not to answer ►

ESSENTIAL INFO

■ In Russell T Davies' 2003 pitch document, this two-part story is given the titles *World War II* and *Captain Jax*. The setting is 'London in wartime, the Blitz, blackout, sirens, Nazi spies, kisses in the dark and stiff upper lips' and the story involves a gang of kids who live wild on the bombsites and who are scared of another creature scavenging at night, a creature that looks like a child. In the second episode Captain Jack Harkness is revealed to be 'a futuristic soldier from another world' who has been sent to Earth to track down the child-creature.

Introducing Jack.

■ Writer Steven Moffat wrote approximately half a dozen drafts of each episode; from the first draft, the episodes were called *The Empty Child* and *The Doctor Dances* (though the first draft of *The Empty Child* gives the next episode as *The Empty Children*).

■ Moffat was encouraged to 'spend the budget', resulting in one of the most visually ambitious *Doctor Who* stories of all time. It was also the first story where all the exterior scenes were set at night; while these scenes were being shot (in January 2005) Moffat had to rewrite the final crash site scene (effectively rewriting the story's climax) because shooting had fallen behind schedule.

Steven with his Hugo.

■ The episodes scored ratings of 7.11 and 6.86 million viewers. The story won Best Story in the **DWM** 2005 survey with Florence Hoath winning Best Guest Actress. In **DWM**'s *First 50 Years* survey it came seventh. The story also won the 2006 Hugo Award for Best Dramatic Presentation (Short Form) and the scene where the Child finds the Doctor, Rose and Jack in Room 802 was the winner of the BBC's *Top TV Moments* programme of 2005.

◄ it. He turns to look at the phone – and when he looks back, she's vanished. He answers the phone and hears the Child's voice asking for its mummy.
■ In the shooting script, the Doctor says he has travelled in a police box for "seven hundred years"; this was amended to "nine hundred years" in the 'Blue Page' rewrites (dated Wednesday 22 December).
■ This is the first time the Doctor receives a call on the TARDIS exterior telephone; he would receive another call on it in *The Bells of Saint John* (2013) and another in *Time Heist* (2014). He uses it as the TARDIS telephone in *The Day of the Doctor* (2013) and is reminded by Handles to patch the telephone back through the console in *The Time of the Doctor* (2013).

The Doctor checks that Rose isn't in the TARDIS, then runs in the direction that Nancy must have gone.
■ ... passing another specially designed poster reading 'Dig for Victory'.

He climbs the back wall of a terraced house as its occupants, Mr Lloyd (Damian Samuels), Mrs Lloyd (Cheryl Fergison) and their son Timothy Lloyd (Luke Perry) hurry into an Anderson shelter.
■ In the shooting script this scene is interpolated with another scene of Rose drifting across the rooftops that was cut.
■ Much of the Lloyds' off-screen dialogue is not in the shooting script and was added during ADR. Given what we later learn about Mr Lloyd, he may be the first bisexual character to appear in *Doctor Who*.

The Doctor watches as Nancy slips inside the house. Once inside, she starts pulling tins of food out of the kitchen cupboards.

Rose continues to cling onto the cable as a series of German planes roar past. She's being watched from a balcony by Captain Jack Harkness (John Barrowman) using futuristic binoculars. An officer, Algy, (Robert Hands) reminds Jack to go to the shelter, but Jack has to see a girl with an excellent bottom.
■ As all *Torchwood* fans know, Captain Jack is not the character's real name, but merely an alias he adopted (as related in the episode *Captain Jack Harkness* (2007)). According to the *Torchwood* episode *Everything Changes* (2006) Captain Jack failed to report for duty on 21 January 1941, implying this story takes place on or shortly before 20 January 1941 (in the week preceding 20 January, London was bombed four times).
■ The script specifies that Jack has 'the jawline of Dan Dare, the smile of a bastard'. Dan Dare was a pilot of the future whose comic strip adventures appeared in *The Eagle* comic from 1950. It's likely that Algy's name was inspired by the character from Captain WE John's *Biggles* books (1932-97).
■ According to the Air Vice Marshal of the Balloon Command barrage balloons coming loose from their moorings was a constant problem; there are accounts of errant balloons being used as target practice by the RAF.
■ Given what we later learn about Algy, he is the first unequivocally homosexual character to appear in *Doctor Who*.

Nancy goes outside and whistles, then enters the dining room where a roast lies abandoned. Two street urchins Jim (Joseph Tremain) and Ernie (Jordan Murphy) enter; there are more kids outside.
■ Initially this was written as one continuous scene; it was then divided into four scenes, one in the kitchen, one in the hall (where we hear Nancy go outside and whistle), one in the dining room, and one in the kitchen (a cut scene, in which we see the Doctor entering by the back door). An unscripted exterior scene was then added showing Nancy going outside and whistling.
■ The sign on the house – 'We are still living in this blasted place' – is an authentic detail; there is a similar message in a contemporary edition of *The Picture Post* magazine.

Rose falls from the cable but is caught in mid-air by a beam of light; a tractor beam emanating from Jack's spaceship. His ship's computer (Dian Perry) reports that Rose's mobile phone is of non-contemporaneous origin.
■ Rose describes her t-shirt (reminiscent of the dress worn by Geri Halliwell at the 1997 Brit Awards) as sporting a Union Jack; she is perfectly correct to refer to it as such, unlike when she is incorrectly pedantic about it being a Union Flag in *The Idiot's Lantern* (2006).
■ In the shooting script the light beam darkens to half its former brightness after the conversation and Rose cries out "Hey! Come back here!! You could have left the light on!!"
■ The shooting script also states that the computer should have a 'deep, macho voice' and that the cockpit should be a mix of fighter pilot imagery, the 1977 film *Star Wars* and a camper van.

BLITZ KIDS

Davies' 2003 pitch document states that 'a gang of kids lived wild on the bombsites on London' is a 'true story'. It's not clear what his source was, but according to Stuart Hylton's *Their Darkest Hour* (2001) as many as 80,000 schoolchildren were 'running wild' in London by the end of 1940 (because all the schools had been shut). As a result juvenile crime and looting was widespread; in *The Blitz* (2011) Gavin Mortimer gives a figure of 4,584 cases of looting in London between September 1940 and May 1941, with juvenile crime accounting for almost half of all arrests; elsewhere Mortimer writes that 'looting was often carried out by gangs of children organised by a Fagin figure; he would send them into bombed-out houses the morning after a raid with orders to target coins from gas meters and display cases containing First World War medals'. A very vivid account of a child's life in the Blitz can be found in *Blitz Kids* (2012) by Sean Longden, in which Fred Rowe describes hiding outside during an air-raid with a bag ready to steal food from shops that had been hit. However, he makes it clear he never stole from houses, just gathered food that had been blasted into the street. While there were gangs of children sleeping rough and looting during the Blitz, the idea that they used the air-raids to break into occupied houses is probably a product of dramatic license.

The Empty Childline?

Rose descends down the light beam into Jack's arms. Disorientated, she loses consciousness.
■ Part of this scene was cut during editing; as recorded, Rose tells Jack she can't see, only for him to remind her that she's got her eyes shut.
■ As scripted, Rose starts to say "Oh boll-" as she passes out, and the scene ends with the reveal that the ship is level with the clock face of Big Ben.

The Child watches as more urchins run into the Lloyds' house. In the living room, they gather around the dining table and Nancy carves and hands out plates of meat. The Doctor appears at one end of the table and asks the children what they're doing in London.
■ The idea of homeless children scavenging in bomb sites is based on historical fact [*see box-out, below*].
■ During 'Blue Page' rewrites some additional dialogue was added with Jim accusing the Doctor of being a copper and adding the experiences of Alf and Ernie. This replaced a section where Alf says he has been sleeping rough because he couldn't find his house. Jim says that's the same thing that happened to him, and then another kid says "And me" and the Doctor reveals his presence by adding "And me."
■ The opening of this scene, Nancy telling the children to wipe their feet and remarking that the raid "sounds like it's gonna be a long one. Which is good cos there's pudding" was cut during editing (although some of it can be seen in the accompanying episode of *Doctor Who Confidential: Special Effects*).
■ The shooting script describes the kids as being 'straight out of *Oliver*', referring to the 1960 stage musical by Lionel Bart (presumably the "West End musical" the Doctor has in mind). It seems likely this is also where the name for the character of Nancy derived.

The Doctor asks the urchins if they've seen a blonde in a Union Jack, then asks about the cylinder. The room falls silent – because the Child is outside, staring in through the window.
■ Initially this whole sequence was also scripted as one continuous scene.

> **'The reference to Time Agents from the fifty-first century ties in with 1977's *The Talons of Weng-Chiang*.'**

Nancy asks Alf (Brandon Miller), the last child in through the front door, if he closed the door behind him. He didn't, so Nancy dashes into the hall and bolts it before the Child can enter. She orders the children to leave while the Doctor remains in the hall. The Child reaches through the letterbox, calling for its mummy. Nancy warns the Doctor not to let the Child touch him.
■ As scripted, Nancy throws a vase at the child; this is present but underplayed in the actual episode.

Nancy warns the Doctor that if he is touched by the Child it will make him like the Child – empty. She runs. The Doctor opens the door, but the Child has mysteriously vanished.
■ As scripted, the Doctor tells the Child there is "Nobody here but us kids." "Nobody here but us chickens" refers to the 1946 song *Ain't Nobody Here But Us Chickens* by Alex Kramer and Joan Whitney first performed by Louis Jordan and his Tympany Five (it is not the tune that plays on the radio).

Rose meets the roguish Captain Jack.

Rose wakes up. Jack introduces himself to her as an American volunteer in the 133 Squadron of the Royal Air Force. Rose realises he's using psychic paper and Jack tells Rose he knows that she's a Time Agent.
■ 133 Squadron was indeed an RAF squadron of American volunteers during World War II, but it was only active from August 1941, after this story is set (but Jack is lying, anyway). Before the readthrough it had not been decided that Jack was American; in the shooting script he claims to be working for the Royal Air Force and stationed at Norbridge.
■ Barrowman paraphrases the line in the shooting script that Rose "has a 'sort of' boyfriend called Mickey Smith." In the sixth draft of the episode Rose picks up "something about Pina Coladas" and says that she assumes Jack is exaggerating his vital statistics "cos that's verging on a balance problem." In return, Jack reassures her that "It doesn't look at all big to me."
■ The reference to a Time Agent ties in with *The Talons of Weng-Chiang* (1977) in which Magnus Greel, a fugitive from the fifty-first century, fears discovery by Time Agents from that time. In that story the Doctor says he was present at "the final advance on Reykjavik" – possibly when he blew up the Weapons Factory at Villengard?

Jack repairs the skin on Rose's hands using nanogenes, then invites her onto the roof of his spaceship. It's invisible and tethered to Big Ben.
■ In early drafts the nanogenes were named Nanites; their name was changed at the suggestion of script editor Helen Raynor who felt they sounded too similar to technology mentioned in the TV series *Star Trek: The Next Generation* (particularly in the episode *Evolution* (1989)).
■ Jack's explanation of the nanogenes was accidentally omitted from the Canadian broadcast of this episode.

The Doctor follows Nancy to her hideout – a derelict train. She tells him there was a bomb that wasn't a bomb that fell on Limehouse Green Station. But he should talk to the doctor first.
■ In the shooting script Nancy's hideout is a bombed-out shell of a house in some wasteland. In the sixth draft this scene opened with a brief exchange where the Doctor thanks Nancy for caring, and later the Doctor tells Nancy he knows she knows about the bomb from how she reacted when he first mentioned it.
■ Limehouse Green is, of course, fictional but gives the story a definite East End setting – see later.

Jack and Rose enjoy champagne on the roof of his spaceship, and Jack gives her the time by using a remote control to light up Big Ben.
■ ... giving the time as 9.30 (the same time as the previous Rose/Jack scene), and making the Palace of Westminster an easy target for the Luftwaffe. In reality the electric light for the clock face was switched off throughout the war.

He dances with her to the sound of *Moonlight Serenade* and explains that a fully equipped Chula warship has fallen on London. If the Time Agency can name the right price, he can get it for them; if not, in two hours' time, a German bomb will land on it and destroy it forever.
■ *Moonlight Serenade* was composed by Glenn Miller in 1935 (as *Now I Lay Me Down to Weep*) and recorded by Glenn and his orchestra in 1939 (which is the recording used in the episode). The music had ►

"How did you get this number?"

Hanging around in war-torn London...

Rose meets the Nanogenes.

Dr Constantine coughs up a gas mask.

previously been heard playing in the DJ's studio in *Revelation of the Daleks* (1985).

■ In the shooting script Jack says he has become quite partial to Glenn Miller during his stay and the Chula ship is specified as "The last of the Chula death squad."

■ In the sixth draft the two scenes on the roof of Jack's ship were one long scene; Jack jokes with Rose that he "spent a year invisible once – tax reasons. Never got a wink of sleep – invisible eyelids, could see right through them. And of course, going to the bathroom was a lottery." He then points his hand-held gadget at Rose's chest and states "Unsupported." "You can get that from your little gizmo?" asks Rose. "Nope," Jack grins.

■ Chula was named after the Indian Restaurant in Hammersmith where Moffat, Mark Gatiss, Paul Cornell and Robert Shearman had a meal to celebrate their commissions; the restaurant has now closed.

Nancy leads the Doctor to the edge of the crash site. Using his binoculars the Doctor spots an object covered in a tarpaulin surrounded by soldiers and the nearby hospital.

■ The shooting script says that 'Astute viewers may recognise it as Albion Hospital from *Aliens of London*'. Which creates a slight problem as in *Aliens of London* (2005) the hospital is in central London – "the closest to the river" – and nowhere near Limehouse.

"Nice to meet you, Mr Spock."

Nancy tells the Doctor that her little brother Jamie was killed the same night that the object fell. The Doctor tells her how amazing he thinks she is, and Nancy heads back to the Lloyds' house, unaware she is being followed by the Child...

■ Some additional dialogue was added to this scene during 'Blue Page' rewrites in which the Doctor and Nancy discuss the Doctor's name; this was shot but cut during editing, along with Nancy telling the Doctor "We had a place near here. Hovel more like. Might as well have been sleeping rough for all the roof there was."

■ The Doctor's "mouse in front of a lion" speech was initially at the beginning of this scene and had the mouse "drawing a line in the sand." This was cut because it sounded like it was "drawing a lion in the sand." The Doctor's "Dunno what you do to Hitler..." line paraphrases a quote often attributed to the first Duke of Wellington.

'When introduced as Spock, the Doctor was to have said, "I'd rather have 'Doctor Who' than 'Star Trek'!"'

The Doctor enters the hospital and makes his way into one of the wards. Every bed is occupied by a motionless figure wearing a gas mask. He enters a second ward.

■ Passing two more specially designed posters; one a version of 'Come into the factories' showing planes streaming out of a factory, and one warning any person against burning or destroying wastepaper.

Dr Constantine (Richard Wilson) enters, a determined but deeply unwell man. The Doctor mentions Nancy and Constantine invites the Doctor to examine the patients. They all have the same injury; head trauma, collapse of the lung capacity, and a scar on the back of the hand. It all started after the bomb fell. There was one victim, but the next morning every doctor and nurse who had treated him had the same injuries. Within a week, the whole hospital had them. But they're not dead.

■ This scene was revised slightly during 'Blue Page' rewrites; in the shooting script the Doctor asks Constantine why the authorities are not doing anything about it. Constantine says they haven't given it their full attention. "Oh, was there something more important, was there?" asks the Doctor. "Well. There *is* a war on," says Constantine.

■ The Doctor asking Constantine why he put gas masks on the victims and Constantine replying that he didn't was shot but cut during editing.

Constantine hits a bucket with his stick. All the victims sit up in unison. Constantine tells the Doctor to go to room 802 on the top floor, where they took the first victim: Nancy's brother.

■ The Doctor asking "What, to halt the spread?", Constantine giving Jamie's name and the Doctor saying "But that means... that means..." were also cut during editing.

Constantine starts to choke, desperately forming the words "Are you my mummy?" His mouth is forced open by a gas mask nozzle in his throat and his face morphs into a gas mask. The Doctor hears Jack and Rose calling and runs to meet them.

■ Another small cut was made during editing; the Doctor saying "Her brother! Should've *realised*!"

The Doctor meets Jack and Rose. Jack thinks the Doctor is a Time Agent called Mr Spock. Rose couldn't think of anything else to call him. Then she asks the Doctor if he's ever heard of a Chula warship.

■ In the shooting script, this conversation took place over two scenes, one in the corridor, and one as they stand in the door leading to the ward as Jack examines the bodies. Jack's line "So! What's this then?" and the fact that he has spotted the bodies are omitted, meaning he appears to wander off for no reason.

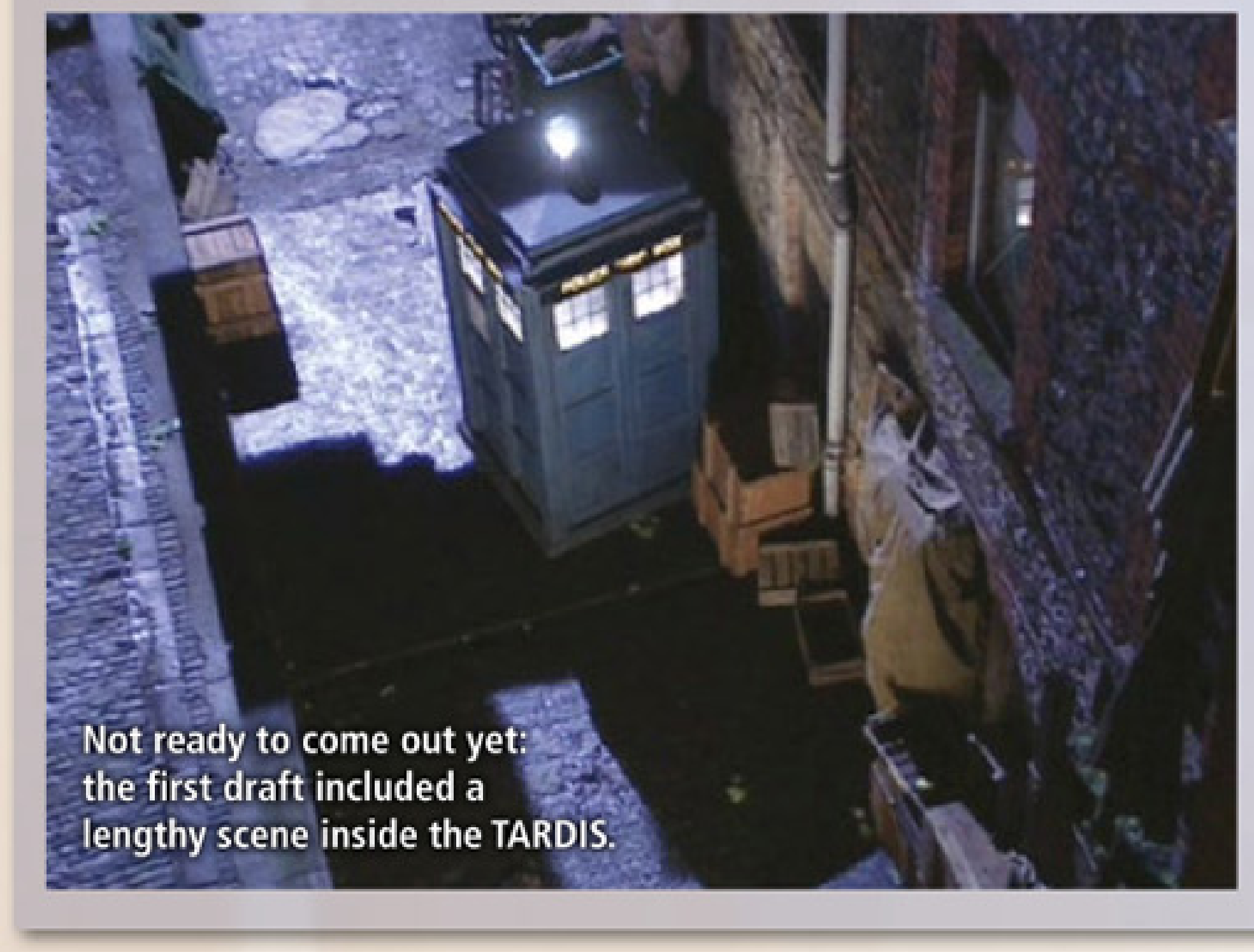
■ The "Nine centuries in, I'm coping" line replaced a possibly more contentious punchline to Rose asking "Don't you ever get tired of 'Doctor? Doctor Who?'" In the second draft (the final draft in which it appeared) the Doctor was annoyed that Rose has introduced him as Spock: "*Star Trek*?? I'm Mr *Star Trek* Guy now??" and the punchline was the Doctor saying "I'd rather have 'Doctor Who' than 'Star Trek'!" ►

PUTTING ON THE BLITZ

THE EMPTY CHILD/ THE DOCTOR DANCES – DRAFT 1

The most striking thing about the first draft is how close it is to the finished story, with whole chunks of plot and dialogue remaining unchanged. The second most striking thing is how long it is; both episodes are 1500-2500 words over the normal length for a 45-minute script. For example, the opening TARDIS scene runs on for four-and-a-half pages, rather than two as in the shooting script.

The big difference with the first draft of *The Empty Child* is that the Doctor doesn't meet Nancy and the children. Instead, he meets Dr Summers at the nightclub, a former surgeon who is now a drunk. Dr Summers leads the Doctor first to the crash site, and then to the hospital. Nancy and the children are introduced into the story as Rose watches a married couple hurry into their shelter, and then we cut inside their house where the homeless children are gathering. The characters of Ernie, Alf and Jim have more dialogue than in the finished episode and there is a young girl, Gillian. When the Child turns up at the house Nancy and Alf hide upstairs in the nursery (where they stay for the rest of the episode) while the other children gather at 'The Ruined House', a secret den where a glacial governess, Miss Timberlake, is waiting for them along with the silent Mr McTavish. Miss Timberlake gives Nancy up for dead and turns on McTavish, reminding him that they are responsible for what has happened and that if they are to end it, McTavish *must never speak*. And when the Child enters the nursery, Alf asks it "You don't want to hurt anyone, do you?" and it replies "Yes. Yes I do. I want to hurt everyone!"



Not ready to come out yet: the first draft included a lengthy scene inside the TARDIS.

The only significant difference with the Rose and Jack storyline is that Jack's ship computer has genocidal tendencies (repeatedly advising they should eradicate all surrounding life forms), that Jack catches Rose while standing on the roof of his invisible spaceship, and a joke about him noticing her thong on her "final approach".

The first draft of *The Doctor Dances* is much more complicated (and scarier) than the finished script. The opening is similar, except Nancy attempts to ward off the Child with a cricket bat, only to be thrown into the air by an invisible force, and Jack and Rose ward off the patients using a fire extinguisher and a gurney (and Jack considers using his blaster on them). While the Doctor, Jack and Rose go to room 802 Nancy and Alf are discovered in the house by the Dad, who pursues them into the wasteground, carrying a gun. The other children leave the Ruined House to save Nancy and Alf; McTavish watches them go but does and says nothing. Nancy, Alf and the other children escape the Dad by sneaking into the corrugated iron structure that has been erected over the crash site.

In Room 802 the Doctor, Jack and Rose find a child-sized chair with torn leather straps hanging from it. Rose's hole-in-the-floor gambit drops them into a lecture theatre where rows of gas-masked figures are sitting on the raised seating, and an anatomical skeleton has grown a gas mask over its face. The skeleton blocks the way to the door, so the Doctor, Rose and Jack hide in a storeroom. Which turns out to be full of jars containing bodily organs – all of which have mutated and developed 'freshly-fronded gas masks' which slowly revolve in the fluid to stare at the arrivals.

After Jack teleports out, it seems he is leaving the planet, telling the computer to set a course "Straight line, away from here." In the storeroom, Rose teases the Doctor, calling him "blush-boy". Meanwhile Mrs Timberlake discovers the children have absconded.

Jack tells the computer to "give me manual" and he rescues the Doctor and Rose by crashing his ship into the hospital, right in the lecture theatre. Strangely, the Doctor punches the wall to make his knuckles bleed before entering Jack's ship. He comments on its design; a Delphon time-travel controller, a Chelonian warp drive and a Drahvin kitchenette.

The Child arrives in the lecture hall and gas mask creatures start climbing out of the rubble – but this time they're asking for their daddy! The ship takes off; the Child watches it depart, then *levitates* off the ground and drifts after it. The gas mask creatures, Summers, and the skeleton, all follow suit, floating out of the hole in the hospital wall after the Child 'like a flock of slow-motion bats.'

In the ship, the Doctor lets the nanites repair his knuckles. Jack lands the ship by the crash site and disposes of the guards by saying "Hello chaps, I'm a space captain from the future" before zapping them. Timberlake and McTavish also arrive outside at the site.

The Doctor discovers the crashed ship – which is not only identical to Jack's ship, it *is* Jack's ship, from the future. An hour into the future his ship is going to develop a fault and return to its last co-ordinates, one month ago. And now it's part of history, there's nothing they can do about it.

The children hear a series of clangs as the gas mask creatures start landing on the roof of the structure. After the Doctor blames Jack for what's happened, Rose slaps him (the Doctor) telling him not to waste his time "on a queeny strop" and to fix things. He comes up with the plan to let the bomb fall and destroy "the control mechanism" (*ie* the Child).

Jack's gadget tells him that Nancy is older than she appears; she's been binding bandages around her chest to conceal her maturity. Timberlake and McTavish enter, Timberlake saying they must pray and repent as demons are falling from the sky. Nancy admits that she is the Child's mother as the roof is ripped away and the gas mask creatures float down into the structure. Jack teleports away as the Child approaches Nancy. Timberlake condemns the Child as an abomination that should never have been born. Rose asks her why – and McTavish speaks for the first time, revealing that he is German and the Child's father, and that Timberlake is Nancy's mother.

Jamie was originally to have had a German dad.

As Timberlake rants that they deserve to be punished, the Child is embraced by both its parents (against the Doctor's warnings). Then the Doctor realises that the nanites are using the genetic information from the father and mother to reconstruct the Child, and he calls Jack to delay the bomb. The Doctor uses the nanites to cure all the gas mask creatures (and return the skeleton to its inert state) as Jack uses his ship's tractor beam to stop the bomb. Everyone is cured – apart from Miss Timberlake, who the nanites transform into a dead gas mask creature.

In Jack's ship, Jack considers his options; his ship still has to end up crashing on Earth. He engages the warp drive... and moments later, a police box materialises in the cockpit, right before his eyes.

THE EMPTY CHILD/ THE DOCTOR DANCES – DRAFT 2

The second draft of *The Empty Child* is much tighter, particularly at the beginning. Dr Summers is renamed Dr Constantine and is described as 'Peter Lorre with extra sweat'. Algy is now assigned guard duty. Timberlake is now cut; McTavish becomes John, a cadaverous, haunted-looking twenty-year old who looks out for the urchins (and joins them at dinner). He keeps guard in the hallway as Nancy and Alf hide upstairs; the Child overpowers him, calling out that "He's broken." The crashed ship is now identified as a Chula ship.

The opening of *The Doctor Dances* is now close to the finished episode. Nancy and Alf run downstairs to find John still alive but still pretending not to be able to talk. The script still contains the Dad chasing the urchins through the wasteland. The gas mask skeleton and organ jars are cut, but Jack still rescues the Doctor and Rose by crashing his ship into the hospital, and the Child and the gas mask creatures still have the ability to fly. Jack now distracts the guard (Algy). In the climax, Nancy reveals that the Child is not her cousin but her son and that John is his father (and German) and the Child is cured as the nanites get genetic information from them both. The episode now ends with Jack's ship about to be destroyed by the bomb as in the broadcast episode; he enters the TARDIS as the Doctor and Rose are dancing.

THE EMPTY CHILD/ THE DOCTOR DANCES – DRAFT 3

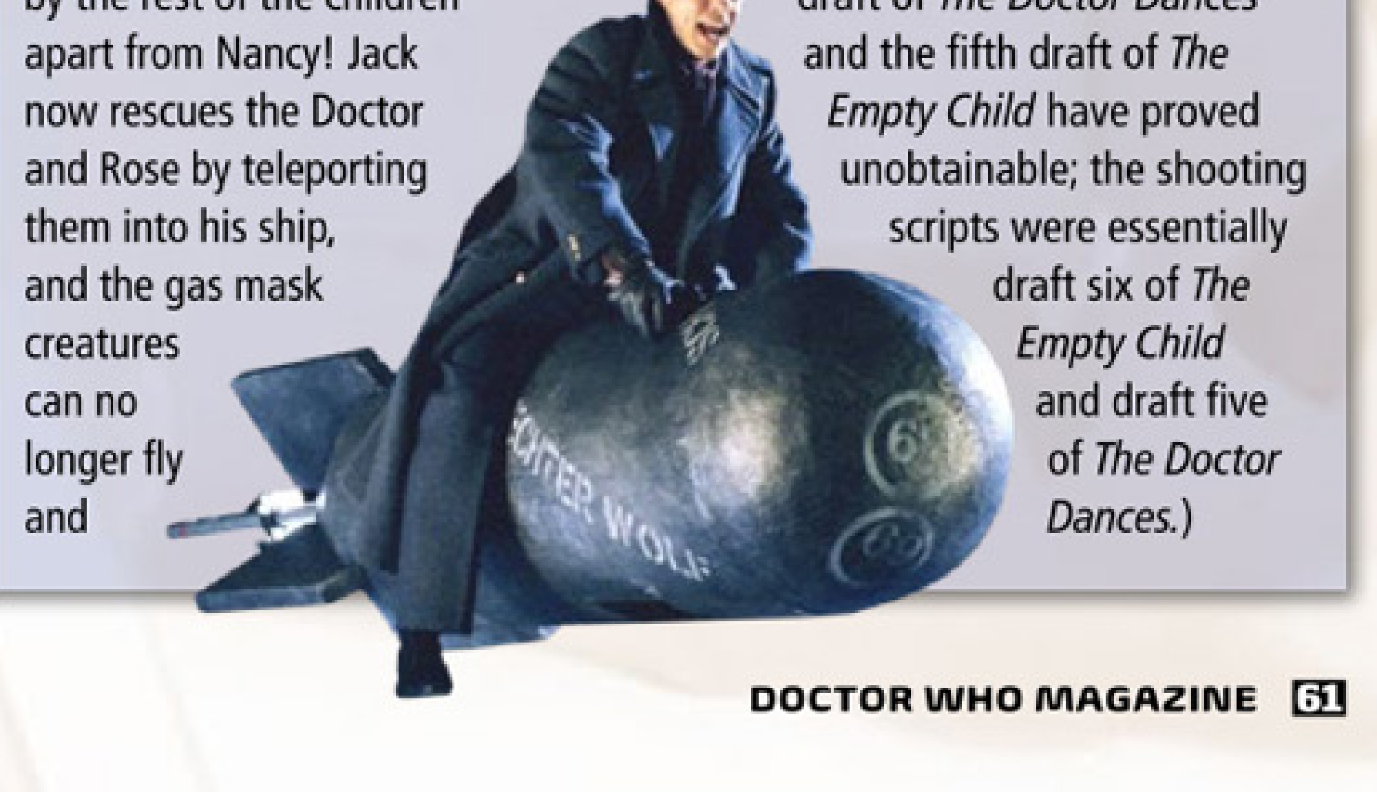
The third draft of *The Empty Child* loses the idea of the TARDIS almost landing on a cat present in the first two drafts. Now instead of the Doctor meeting Constantine at the club, we see a little boy in the club's kitchens looting food. This is Billy, who tells the Doctor that he's been told by a man that if ever he heard someone talking about "that bomb" he should take them to see him. The man is called "the doctor". Billy takes the Doctor to the crash site before leaving him at the hospital gates. John is now cut and a *Coupling*-esque joke is added; Jack asks Rose to stick her hands out again and Rose replies "Oh God, I haven't been doing that, have I?? It's the champagne!" and Jack clarifies "...I said 'hands'." Rose doesn't enter Jack's ship. The rest of the episode is close to the shooting script, save for a scene where Billy meets the fellow urchins at the back of the house (as Nancy and Alf hide upstairs in the nursery).

The Doctor Dances now includes Jack's explanation of his business plan at the beginning; he recommends the *Titanic* for "self-cleaners" but you have to set your alarm for "iceberg day". The urchins still evade the Dad by slipping into the crash site; the Child (who has still yet to be named) is now claimed to be Nancy's brother and the urchins start to show signs of the gas mask infection. The little girl Gillian is the first to be transformed, followed by the rest of the children apart from Nancy! Jack now rescues the Doctor and Rose by teleporting them into his ship, and the gas mask creatures can no longer fly and have to walk from the hospital to the crash site. The Doctor works out from looking at the children's bags (which have names sewn onto them) that one child hasn't been transformed and calls out for Nancy (meeting her for the first time). She emerges from hiding and Jack detects that she is older than she looks, wearing a corset of some kind. The Doctor works out that Nancy is the Child's mother and when she tells it she's its mummy the nanites figure it all out.

THE EMPTY CHILD/ DRAFT 4

Billy's part in the story is now taken by Nancy, who meets the Doctor in this episode for the first time. She takes the Doctor to the crash site while the urchins have dinner without her; the Doctor now has binoculars and the hospital is specified as being Albion Hospital. Nancy leaves him at the wasteland near the crash site and joins the children at the house, unaware she is being followed by the Child. The rest of the episode is much the same as draft 3.

(Unfortunately the fourth draft of *The Doctor Dances* and the fifth draft of *The Empty Child* have proved unobtainable; the shooting scripts were essentially draft six of *The Empty Child* and draft five of *The Doctor Dances*.)



'Gas mask creatures' corner the Doctor, Rose and Jack.

◄ Nancy is back in the Lloyds' dining room when she hears the Child calling for its mummy. It's in the hallway. Nancy scurries under the table.

■ A brief unscripted exterior scene of Nancy returning to the house was added. In the shooting script it was intended for Nancy's part of the climax to take place in Timothy Lloyd's bedroom, rather than the dining room, so two short scenes were cut at this point showing Nancy running out into the hallway and racing up the stairs and onto the landing, choosing which bedroom to hide in.

Jack admits to the Doctor that the Chula ship that landed wasn't a warship, it was an ambulance. Now that he knows the Doctor and Rose aren't Time Agents, he reveals that he's a con man. But whatever is happening has nothing to do with the ship. The Doctor isn't sure. "Human DNA is being rewritten... by an idiot."

■ Jack's dialogue in this scene was restructured in the edit to allow for the addition of the lines "Look. That's what you chased through the time vortex. It's space junk. I wanted to kid you it was valuable" and "I wanted to sell it to you, then destroy it before you found out it was junk" during ADR.

The Child enters the dining room. Nancy attempts to flee but the Child slams the door in her face.

■ In the shooting script, Nancy is hiding behind a child's toy chest and she hears the Child walking up the creaking stairs calling for its mummy.

Two former grandfathers – but still doctors.

> 'The idea of the Doctor wielding a banana was an unscripted bit of business added by Christopher Eccleston.'

In the hospital, all the gas mask creatures sit upright and call for their mummy.

■ In the shooting script they are referred to interchangeably as GAS MASK CREATURES and GAS MASK PEOPLE.

The Child advances on Nancy, asking for its mummy.

■ In the shooting script, this is where it enters Timothy's bedroom.

■ Nancy saying "Can't you see it's me?" and attempting to open the dining room window was shot but cut during editing.

The gas mask creatures climb out of bed and advance on the Doctor, Rose and Jack. The Doctor warns his friends not to let the creatures touch them. In the dining room, the Child advances on Nancy, who tells it that she is its sister, Nancy. And that it is Jamie. Who is dead. Its gas mask is empty. And in the hospital, all the gas mask creatures call out "Mummmeeeeeeee!"

■ Including a particularly chilling "Mummy" that continues over the end credits.

■ The cuts between scenes in the hospital and the dining room were restructured during editing; the cliffhanger is essentially scene 47 combined with scene 49 (both in the hospital ward) followed by scene 48 with the first half of scene 50 (in the dining room), then a 'new' scene of the Doctor, Rose and Jack looking apprehensive in the hospital ward, then the second half of scene 50, and scene 51.

THE DOCTOR DANCES

FIRST BROADCAST: 28 MAY 2005

In the hospital, the Doctor orders the gas mask creatures to "Go to your room!" In the house, the Child pauses and then walks away. In the hospital, the gas mask creatures return to their beds.

Jack explains to the Doctor and Rose how his con was meant to work; he sells some worthless space junk to a Time Agent, they pay half the money up front, then a German bomb falls on it and the Time Agent never knows he's been had.

■ Jack also recommends Pompeii as a good spot if you want to make a vacation of it (replacing 'holiday' in the script). The Doctor would later visit Pompeii on "Volcano Day" in *The Fires of Pompeii* (2008).

The all-clear sounds. Nancy goes to leave, only to bump into a boy in a gas mask – not the Child, but Timothy Lloyd. She runs out into the garden where she is grabbed by Mr Lloyd and dragged indoors.

The Doctor, Rose and Jack reach the top floor of the hospital. The door to room 802 is locked, so Jack blasts a square hole in it using his sonic blaster or "squareness gun".

■ River Song possesses a similar gun in 2008's *Silence in the Library/Forest of the Dead* (or the same gun, according to the 2010 comic strip *Tesseract* published by IDW Publishing).

The Doctor, Rose and Jack enter room 802, which resembles a little recording studio. The Doctor activates a tape recording of Dr Constantine interviewing the Child. It keeps asking for its mummy.

■ The tape recorder is a possible anachronism, as reel-to-reel tape recorders didn't exist in Britain until after the war (the Wearite recorder seen here dates from 1948). Reel-to-reel 'Magnetophon' machines had been developed in Germany but the Allies didn't obtain one until the final year of the war. On the DVD commentary, Moffat jokingly suggests the recorder was a prototype smuggled out of Germany by 'Barbara Lethbridge-Stewart'.

The walls of Room 802 are covered with childish drawings of a woman.

■ Another possible anachronism, as when this story is set, the UK was experiencing a paper shortage (as mentioned in the poster earlier).

Mr Lloyd tells Nancy he's called the police. She tells him that she knows why he's got so much food – because he's been "messing around" with Mr Haverstock the butcher. She asks him for wirecutters, a torch, food, and to use his bathroom.

■ In the shooting script, this exchange takes place in Mr Lloyd's garden shed. There's a brief scene establishing the exterior of the shed then we cut to inside the shed where Nancy is eyeing a set of wirecutters while Mr Lloyd argues with his wife outside about his decision to lock her in the shed. Mr Lloyd then enters and the scene continues as in the broadcast episode, save for a line explaining that Mr Lloyd has access to wirecutters because he owns the ironmongers two streets away.

■ At the time this story is set participation in a homosexual act was a criminal offence liable to result in a prison sentence and ostracism, so Mr Lloyd's desire to keep his relationship with Mr Haverstock quiet is understandable.

In Room 802, the Doctor reasons that the Child was present when the med-ship landed and was affected by it. As he talks, the tape recording of the Child ends but the Child's voice continues. It has done as instructed; it has gone to its room.

■ Two lines were cut from this scene during 'Pink Page' rewrites (dated Wednesday 22 December); Jack congratulates the Doctor "Full marks for child psychology, Dr Spock," and the Doctor replies "Just Doctor." Benjamin Spock (1903-1998) was a world-famous paediatrician and psychoanalyst and author of the influential bestseller *The Common Sense Book of Baby and Child Care* (1946).

Jack makes a hole in the wall allowing them to escape into a corridor. He seals the hole behind him but the Child starts smashing through the wall. They run – and a group of gas mask creatures burst through the doors ahead of them. Running back the way they came, they end up trapped.

■ The idea of the Doctor wielding the banana throughout being an unscripted bit of business added by Christopher Eccleston.

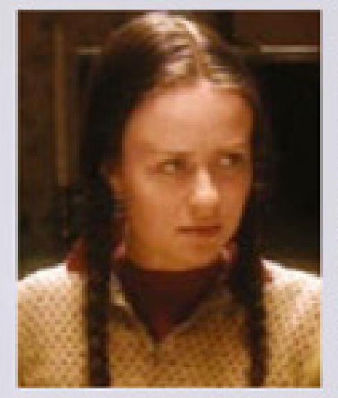
Rose points Jack's blaster at the floor, creating a hole, allowing them to escape to the room below. The room is in darkness, so Rose switches on the lights – revealing they are in another ward full of gas mask creatures. Jack's blaster is out of power, but the Doctor uses his sonic to get them into a storeroom and lock the door behind them.

■ More dialogue was cut during 'Pink Page' rewrites; seeing the gas mask creatures Rose says "Some days there's just too many zombies." The Doctor corrects her that they're not zombies, and Jack explains that technically they are "a single-nucleate, multi-cluster-" before Rose interrupts, angrily castigating them for being boring in a terrifying situation. Jack then gives the Doctor a sympathetic pat on the shoulder; "I had a boss like her too."

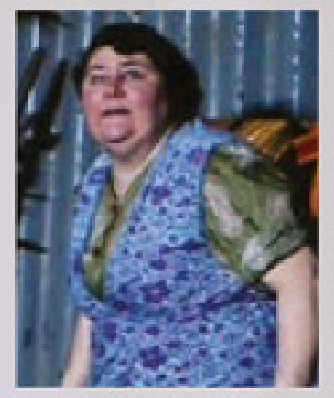
Jack checks the storeroom window; it's barred and there's a sheer, seven-storey drop outside. The Doctor looks for himself – and Jack disappears.

■ Rose refers to the Doctor blowing up her job, as seen in *Rose* (2005).

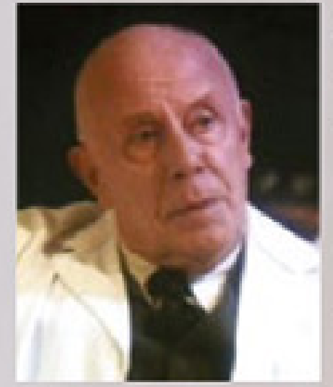
WHERE ELSE HAVE I SEEN...?



FLORENCE HOATH (1984-) Nancy
TV appearances include *The Demon Headmaster* (1996) as Bess; *Agatha Christie's Marple* (2005) as Pamela Reeves; *Family Affairs* (2005) as George Fitzgerald; *Doctors* (2008) as Emily Fenton; *Lost in Austen* (2008) as Kitty Bennet.
Film appearances include *Fairy Tale: A True Story* (1997) as Elsie Wright; *The Governess* (1998) as Clementina Cavendish.



CHERYL FERGISON (1964-) Mrs Lloyd
TV appearances include *Middlemarch* (1994) as Pritchard; *Eskimo Day* (1996) and *Cold Enough for Snow* (1997) as Samantha Bodley; *EastEnders* (2007-12) as Heather Trott; *The Spa* (2013) as Ms Wylde.



RICHARD WILSON (1936-) Dr Constantine
TV appearances include *Only When I Laugh* (1979-82) as Dr Gordon Thorpe; *Tutti Frutti* (1987) as Eddie Clockerty; *One Foot in the Grave* (1990-2000) as Victor Meldrew; *Born and Bred* (2004-05) as Dr Donald Newman; *Merlin* (2008-12) as Gaius.
Film appearances include *A Passage to India* (1984) as Turton; *Whoops Apocalypse* (1989) as Nigel Lipman; *How to Get Ahead in Advertising* (1989) as John Bristol; *Gnomeo & Juliet* (2013) as Mr Capulet.

Nancy returns to the children's den, where Ernie is writing a letter to his dad on a typewriter. As she hands out food to the children, Nancy warns them that she's going to the bomb site and might not come back. She knows that the Child isn't after them, it's after her. Which is why, even though Ernie has stopped typing, the typewriter is still clacking away with the words 'are you my mummy'.

■ This scene was a last-minute addition, written by Steven Moffat in Australia in early February 2005, because the episode had been found to be under-running (due to all the material cut from the climax; see later). As Eccleston, Piper and Barrowman were now in the process of shooting *Boom Town* it was written to only feature Nancy and the children.

■ This scene (scene 19A1) was written to replace a scene added during rewrites in which Nancy arrives at the crash site (scene 19A).

■ That scene in turn was written to replace scene 19 in the shooting script, in which Mr Lloyd meets Nancy at her hideout to deliver 'a formidable set of wirecutters'. Nancy tells him that when she's finished with them, she'll leave them in his shed, "Next time I come for dinner."

Jack is now back in his ship, thanks to his emergency teleport. He contacts the Doctor and Rose by Om-Com, using the speaker grille of a radio. The Child then calls them by the same method, saying it's coming to find them. Jack transmits *Moonlight Serenade* to block the signal. Nancy approaches the crash site and starts cutting her way through the barbed wire fence.

■ This scene (scene 24) incorporates some of the action from the cut scene 19A.

In the storeroom the Doctor attempts to loosen the bars on the window by resonating the concrete with his sonic screwdriver. Rose teases the Doctor that she likes Jack because he's like him, but with dating and dancing. The Doctor assures Rose that he can dance, then notices that her hands aren't cut or bruised despite the fact that she was hanging from a steel cable. They begin to dance, so caught up in the moment they don't notice when they are teleported into Jack's ship.

■ The dialogue about the Doctor trying to resonate concrete was added during 'Pink Page' rewrites, replacing a small amount of dialogue where the Doctor tells Rose that he's "Kind of on the busy side here. Gas mask people, threat to all humanity..." Rose tells him it's just another day at the office. "Rose, be serious," the Doctor replies. "We're trapped in a... deadly... cupboard." ►

That tape recorder could be a dangerous anachronism!
SPEECH PATTERN

Once everyone's read it, throw this in too.
WARNING!
Any person
BURNING OR
DESTROYING
WASTEPAPER
IS GUILTY OF AN
OFFENCE AGAINST THE
NATIONAL WAR EFFORT

The Doctor and Rose escape the deadly cupboard!

Under siege at the crash site...

◄ ■ In the DVD commentary Moffat makes it clear that ‘Dancing’ is intended as a euphemism for sex; however, in his **DWM** interview he says it also means the Doctor ‘performs, he steps up to the plate, he kicks monster butt’.

The Doctor realises Jack’s ship is of Chula origin and that Rose’s hands were fixed by subatomic robots called nanogenes. He orders Jack to take them to the crash site.
■ A chunk of dialogue was cut from this scene during editing. As shot, after the Doctor says the nanogenes can fix any physical flaws, Rose says “Still the same dress size.” The Doctor then demonstrates he can control the nanogenes, saying “Bullying subatomic lifeforms. Easy. Learned when I was a kid.” Rose replies “There are so many different ways to say ‘I had a lonely childhood’.”

Nancy enters the crash site. The lights come on and she is discovered by the soldiers on guard.
■ In the shooting script, rather than approaching a mysterious structure covered by a tarpaulin, Nancy crawls towards a large hole in the ground, only to find it completely empty! This scene was changed during ‘Pink Page’ rewrites when the idea of the crashed ship being invisible was dropped.

Jack tells Rose that he used to be a Time Agent until he woke up one morning to discover the agency had stolen two years of his memories.
■ A mystery yet to be resolved in *Doctor Who, Torchwood* or any spin-off media.

Nancy is escorted by Algy into the shed being used as the guard HQ. Inside, another soldier, Jenkins (Martin Hodgson) is feeling unwell and has a scar on the back of his hand. Algy handcuffs Nancy to the table next to him, then orders a soldier to check the fence and search the area. Algy leaves and Nancy tries to persuade Jenkins to release her as he starts to transform.

> ‘The Doctor was to have finished Rose’s line not with ‘Dance!’ but by saying “Baby boom! I love babies!”’

■ A very brief scene was cut during ‘Pink Page’ rewrites in which Nancy is led to the shed by Algy.
■ A few lines were trimmed from this scene during editing. As shot, Nancy points out to Jenkins that he can’t remember how he got the scar on his hand, or the scar across his shoulders, or the scar up the side of his chest. And that they’re getting worse.
■ This scene was followed by another scene cut during ‘Pink Page’ rewrites; a little way from the shed Algy can hear Nancy screaming for help but he is preoccupied by the fact that he suddenly feels damn hot. After mopping his forehead with a handkerchief, he notices that he has a scar on the back of his hand...

The Doctor, Rose and Jack arrive at the crash site. Algy is on guard duty so Jack volunteers to distract him while the Doctor and Rose sneak inside. Algy doesn’t seem to be quite himself, asking Jack “Are you my mummy?” before transforming into a gas mask creature and falling to the ground.
■ Jack’s line “Don’t wait up” replaces the scripted “Don’t worry, I’ll be gentle.” Other dialogue from the shooting script was cut; Rose chastises herself for getting Jack wrong “Brilliant, well done, Rose. Great looking, neat hair, has own uniform – and I thought he was straight!”
■ The Doctor calls Jack a “fifty-first century guy; as well as tying in with the earlier reference to *The Talons of Weng-Chiang*, in *The Invisible Enemy* (1977) it was established as “the time of the Great Break Out.” Rose’s line that humanity’s mission is to “Seek out new life” is another *Star Trek* reference, specifically its famous opening monologue. As scripted, the Doctor finishes Rose’s line not with the word “Dance!” but by saying “Baby boom! I love babies!”

The Doctor realises the effect is becoming airborne and accelerating. An air-raid siren sounds. They have ten minutes before a bomb is due to land on top of them. Then the Doctor hears singing coming from the nearby shed.
■ This scene was heavily revised during ‘Pink Page’ rewrites; in the shooting script they have *twenty* minutes before the bomb is due to drop, and the Doctor, Rose and Jack enter the crash site, to find that all the soldiers on guard have transformed into gas mask creatures, and are now slumped unconscious, surrounding what appears to be an empty pit.
■ In the broadcast episode, it’s not clear where all the soldiers guarding the transporter vanish to; presumably they all seek shelter upon hearing the siren before turning into gas mask creatures.

The Doctor enters the shed to find that Jenkins has now transformed into a gas mask creature and is sleeping peacefully with his head on the table as Nancy sings to him. The Doctor releases Nancy.
■ In the shooting script, Jenkins is curled up on the floor rather than still sitting.
■ Nancy sings *Rock-a-bye-baby,* a lullaby set to the tune of the march *Lillibullero* dating from the seventeenth century, with lyrics first published around 1765.

The Doctor, Rose, Jack and Nancy enter the crash site. The Doctor removes the tarpaulin covering the artefact to reveal a crashed Chula medical transporter. Determined to prove that it’s empty, Jack remotely opens the ship’s access hatch – activating the ship’s emergency protocols.
■ This scene was almost entirely rewritten during ‘Pink Page’ rewrites; in the shooting script the Doctor throws a rock into the empty pit which bounces off of something we can’t see. Jack realises that the ship’s cloaking device must have activated on impact, and uses his remote control to make the ship visible. “So the Brits think the Germans have discovered invisibility,” says Rose. “No wonder they’re guarding it!” Jack then reminisces about seeing a Chula Death Squad in action before they were destroyed when one of their gun platforms went nova; the Doctor says he saw them in action too; “Like I said. Once.”

In the hospital, the Child senses the emergency protocols being activated and the gas mask creatures rise from their beds.

The Empty Child goes to his room.

“The world doesn’t end if the Doctor dances.”

“Yes, I am your mummy.”

“Everybody lives!”

Nancy sings Jenkins to sleep...

The future for the whole human race...

■ Reversing the scripted sequence of events, where the gas mask creatures waking comes first.
■ Two very brief scenes were cut from the shooting script at this point; a shot of Algy rising to his feet and a shot of the Doctor looking at the flashing light on the medical transporter’s control panel.

The Doctor orders Jack to secure the gates of the enclosure and sends Rose and Nancy to repair the cut section of fence.
■ In the shooting script, Jenkins smashes his way out of the shed and joins the other reanimated gas mask creatures, standing around the edge of the pit ‘like they’re waiting’.
■ Some dialogue at the end of this scene was removed during ‘Pink Page’ rewrites; after the Doctor tells Rose about the setting on the sonic to reattach barbed wire, she says “Really was a long night, wasn’t it, Doctor?” “Tell you about it someday”, says the Doctor. “No you won’t,” says Rose.

The gas mask creatures stream out of the hospital heading for the crash site. On the edge of the crash site, Rose and Nancy repair the fence. Rose confides in a pessimistic Nancy that she’s from the future – a future in which the Germans didn’t win.
■ ... although maybe the fact that she’s wearing a Union Jack t-shirt is a slight giveaway!
■ This scene was cut slightly during ‘Pink Page’ rewrites, losing a jokey bit of business where Rose inputs the wrong setting on the sonic screwdriver and a toothbrush pops out and starts buzzing. Rose’s final line of the scene, “Only down side? All the movies!” was also cut.

Rose and Nancy return to the cylinder as Jack opens the hatch, revealing it to be empty. Except it wasn’t empty when it crashed. It contained enough nanogenes to rebuild a species. And now, the Doctor explains, those nanogenes don’t know what a human being is supposed to look like. They attempted to repair the first one they found – Jamie – and now they’re going to rebuild the rest of the human race in his image.
■ When the Doctor says that life is “Nature’s way of keeping meat fresh” he is quoting from the final episode of the sitcom *Joking Apart* (1995), also written by Steven Moffat.

■ This scene was substantially reworked during ‘Pink Page’ rewrites and again during the process of filming. In the shooting script, after delivering his “What’s life?” speech, the Doctor rounds on Jack. “Harmless? Human beings as we know them are gonna be extinct any second now and you tell me harmless? Is this some new kinda harmless, hasn’t got to me yet? Did I miss a memo? Harmless?”

The gas mask creatures from the hospital appear at the gates of the crash site, all asking for their mummy. The Doctor explains that they are being summoned by the ship. The nanogenes don’t just fix their subjects, they turn them into fully equipped Chula warriors. And now they’re waiting for their leader – the Child.
■ The explanation in the episode is heavily rewritten from the one in the shooting script. In the script, the Doctor explains that “The nanogenes are designed to restore Chula warriors – complete with the all their cyber-implants. Om-Coms, God knows what. All that weapons tech in the hands of an hysterical four-year old. And I thought the Daleks were bad.” Rose reminds the Doctor that they did okay against the Dalek and asks how they are going to fix this one. Jack gives the solution. “The bomb.” The Doctor agrees. “Exactly. The bomb.”

Nancy interrupts, telling the Doctor that the Child’s name is Jamie.
■ In the shooting script, Rose then asks the Doctor what he meant about “the bomb”. The Doctor explains that when it falls, it will set off a chain reaction in the photon chambers of the Chula ship’s engines which will create a super-heated explosion which will destroy the nanogenes and its control mechanism. “Destroy the child, destroy the nanogenes.”

Captain Jack warns that the bomb is due to fall any second now.
■ In the shooting script, Nancy then asks the Doctor if his plan means Jamie will die. The Doctor attempts to explain that he’s not alive in any real sense before confirming that, yes, he will die. “It’s the only way I can stop it. It’s the only way I can stop this thing spreading. If I kill Jamie... if I kill all these poor creatures... I can halt this thing right here. I can save everybody else. Today, that’s the best I can do. It’s not good but it’s what there is. I’m sorry.”

“Just a little boy who wants his mummy,” says Nancy tearfully. She blames herself. Which gives the Doctor a clue. Nancy is older than she looks.
■ More minor cuts were made; in the shooting script the Doctor spells out his deductive process; “‘Are you my mummy.’ Like he isn’t sure?” and recalls that Dr Constantine had said that Nancy had been keeping something secret.

Jack warns they have seconds before the bomb hits and that he won’t be able to teleport them out. But, at the Doctor’s prompting, he teleports himself back into his ship.
■ In the shooting script, Jack says they still have two minutes left.

The Doctor realises that Nancy is Jamie’s mother. When he was born, she was a teenage single mother. In 1941.
■ Although, if one wishes to be pedantic, it was five years ago, so she’d have been a teenage single mother in 1936 or 1937 (depending on Jamie’s exact age).

The Child appears at the gates of the crash site. The Doctor tells Nancy to trust him and tell the Child the truth. The Child approaches and Nancy answers its question. “Yes. I’m your mummy.”
■ A single line was cut during editing; after the Child appears, the Doctor says “But little boys know who their mothers are – whatever you tell them.”

Rose reminds the Doctor about the bomb.
■ In the shooting script, the Doctor replies “We may not need it.” “Still gonna fall,” says Rose.

It seems the Child doesn’t recognise Nancy as its mummy. There’s not enough of him left.
■ As shot, Nancy gave the following speech which was cut during editing: “They threw me out. Both of us. Had to hide you, had to lie. And then... and then you died. And you came back. I thought God was punishing me. They said God would punish me.” ►

Nancy finally confronts the ‘Empty Child’.

A bewildered Doctor Constantine, surrounded by his recovered patients.

The Doctor tries out his moves!

> **‘A new section was added to make use of Richard Wilson, who had no dialogue in the early drafts of the final scenes.’**

◄ **Nancy hugs the Child and the nanogenes start flashing around them like golden fireflies. They recognise that Nancy has the same DNA.**
■ Approximately. All humans share over 99.9% of the same DNA. The Child would also inherit genes from its father in its nuclear DNA. However, if the nanogenes are focussing on mitochondrial DNA, which only comes from the mother, then it would be a fairly exact match (allowing for mutations).

The Doctor removes the Child’s gas mask to reveal a healthy young boy. “Twenty years to pop music, you’re gonna love it.”
■ Actually more like 15 years, but 20 years to Johnny Tillotson scoring a hit with *Poetry in Motion*.

Suddenly there is the sound of the bomb falling – only for it to be halted in the tractor beam of Jack’s ship. Jack appears on the bomb. He’s put it in stasis but it won’t last long.
■ The Doctor’s response, “Change of plan. We don’t need the bomb” is an accidental hangover from the shooting script where the plan was to use the bomb to destroy the Child.
■ Although not visible in the finished programme, the words ‘Schlechter Wolf’ are stencilled on the bomb, this story’s appearance of the ‘Bad Wolf’ meme which is later explained in *The Parting of the Ways* (2005).
■ Over the course of this sequence Nancy appears to hug Jamie twice, then to not be hugging him at all, and then to be hugging him again, then to release him, then to be hugging him again, and then to not be hugging him.

Jack and the bomb vanish and his spaceship roars away. The Doctor gathers the nanogenes and sends them streaming towards the gas mask creatures, restoring them to normal. “Just this once! Everybody lives!”
■ The Doctor’s line being a counterpoint to *The End of the World’s* “everything dies” and, as scripted, an expression of relief that his original plan of killing the Child and the gas mask creatures hasn’t come to pass.
■ Given that the Child would have caught up with Nancy eventually, and when it did, the nanogenes would have recognised Nancy as the mother, it could be argued that events would have sorted themselves out had the Doctor not arrived; however, had he not arrived, no-one else would have been able to create the ‘software patch’.

Dr Constantine gets back on his feet. The Doctor tells him that he will probably find all his patients are now cured, and he should just tell them what a great doctor he is. Dr Constantine is so amazed that he nearly exclaims that he doesn’t believe it.
■ This section was slightly revised; in the shooting script the Doctor explains they are all outside by saying “Oh, bit of fresh air, sometimes that’s all it takes.”

Mrs Harcourt (Vilma Hollingbury) is confused. When she came into the hospital she only had one leg. “Well there is a war on,” Constantine tells her. “Is it possible you miscounted?”
■ A section added in order to make use of Richard Wilson; in early drafts of the episode Constantine recovers but has no dialogue.

The Doctor tells the gathered nurses, patients and soldiers to beat the Germans and found the Welfare State, then sets the transporter to self-destruct once everyone is clear.
■ The Welfare State refers to a series of reforms implemented by the post-war Labour government of Clement Attlee following the recommendations of the 1942 Beveridge Report (by the economist William Beveridge). The fundamental principle was the eradication of the five ‘Great Evils’: squalor, ignorance, want, idleness and disease, by introducing National Insurance to pay for benefits such as unemployment benefit and a state pension and by creating a National Health Service funded out of general taxation to provide universally available medical care free at the point of use.

The Doctor and Rose return to the TARDIS. The Doctor has programmed the nanogenes to clear up their mess and switch themselves off, and Nancy and Jamie will receive help from Dr Constantine.
■ All of the dialogue in this scene was originally written to take place at the crash site, and was slightly revised when shifted to the TARDIS; as scripted, we would have seen Nancy and Jamie talking with Constantine as the Doctor says “Oh, I think she’ll be alright. She knows a good doctor.”
■ The Doctor suggests that he gave Rose a red bicycle for Christmas when she was 12; if so, when he had the opportunity to do it, and why he did it, remains a mystery.

Out in space, Captain Jack is alone in his ship with only the computer for company. The bomb is still on board and about to detonate, and Jack has no way of stopping it or leaving. Until he notices that the TARDIS has silently materialised on board.
■ The TARDIS has the capacity to land soundlessly, as demonstrated in several stories up to and including *The Dalek Invasion of Earth* (1964) and more recently in *The Time of Angels* (2010) and *The Impossible Astronaut* (2011) (where it is referred to as ‘stealth mode’).

He runs inside, where the Doctor and Rose are dancing to *Moonlight Serenade*. He closes the door behind him. The Doctor changes the music to *In the Mood*. Rose observes that Jack might like a dance. But with whom?
■ *In the Mood* was recorded by Glenn Miller and his orchestra in 1939, using an arrangement by Joe Garland and Andy Razaf of a melody composed by Wingy Manone (then called *Tar Paper Stomp*). DWM

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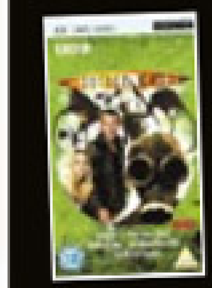
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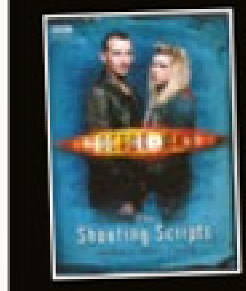
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Flatline

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Samuel Anderson (Danny Pink), John Cummins (Roscoe), Jessica Hayles (PC Forrest), Joivan Wade (Rigsy), Christopher Fairbank (Fenton), Matt Bardock (Al), Raj Bajaj (George), James Quinn (Bill)
WRITTEN BY Jamie Mathieson
DIRECTED BY Douglas Mackinnon
FIRST BROADCAST 18 October 2014

One doesn't often see dado panel wallpapering. Not nowadays. A sort of cummerbund for a room, I last remember it being used in the 1990s on *Changing Rooms,* when Graham Wynne would advocate it as an almost effortless way to 'funk up' a living space. A quick Wynne, if you like.

Graham was the master of the "oh you!" eye-roll, so I hope his optics were oscillating with sufficient sauciness when *Flatline* opened by showing some poor bloke being squished into one such strip, becoming something akin to a wall stencil. It was only when the camera moved to just the right position that foreshortening worked its magic on his stretched out features and we could recognise the sad hairy Bristolian captured forever in a frozen scream. Most peculiar.

With its deliberately utilitarian setting, urban spikiness and (very) high concept baddies, Jamie Mathieson's second story for this year's run of *Doctor Who* isn't quite as easy to love as the plush and pleasing *Mummy on the Orient Express*, but it outstrips it in terms of imagination.

The concept of the Boneless (one of those species whose name is heard so fleetingly, it will only ever be spoken by those of us who've completed the accompanying reading) is truly one of the most inventive and alien in the history of *Doctor Who*. This is a two-dimensional race, tentatively trying to explore the third, who remain completely unrelatable for most of the adventure. We first experience them in overpoweringly odd forms, as fluid wallpaper and liquid carpeting. In this guise they refuse to be anthropomorphised, so it's all up for grabs, to the point that the Doctor has to wonder: "Do they know they're hurting us?" They cede a little, though, to the demands of the drama, wherein things have to be made understandable – satisfying – for we viewers, ultimately adopting a zombie-like appearance that conforms more to the requirement for a 'proper' baddie. Along the way there, though, they demonstrate other, equally creative qualities.

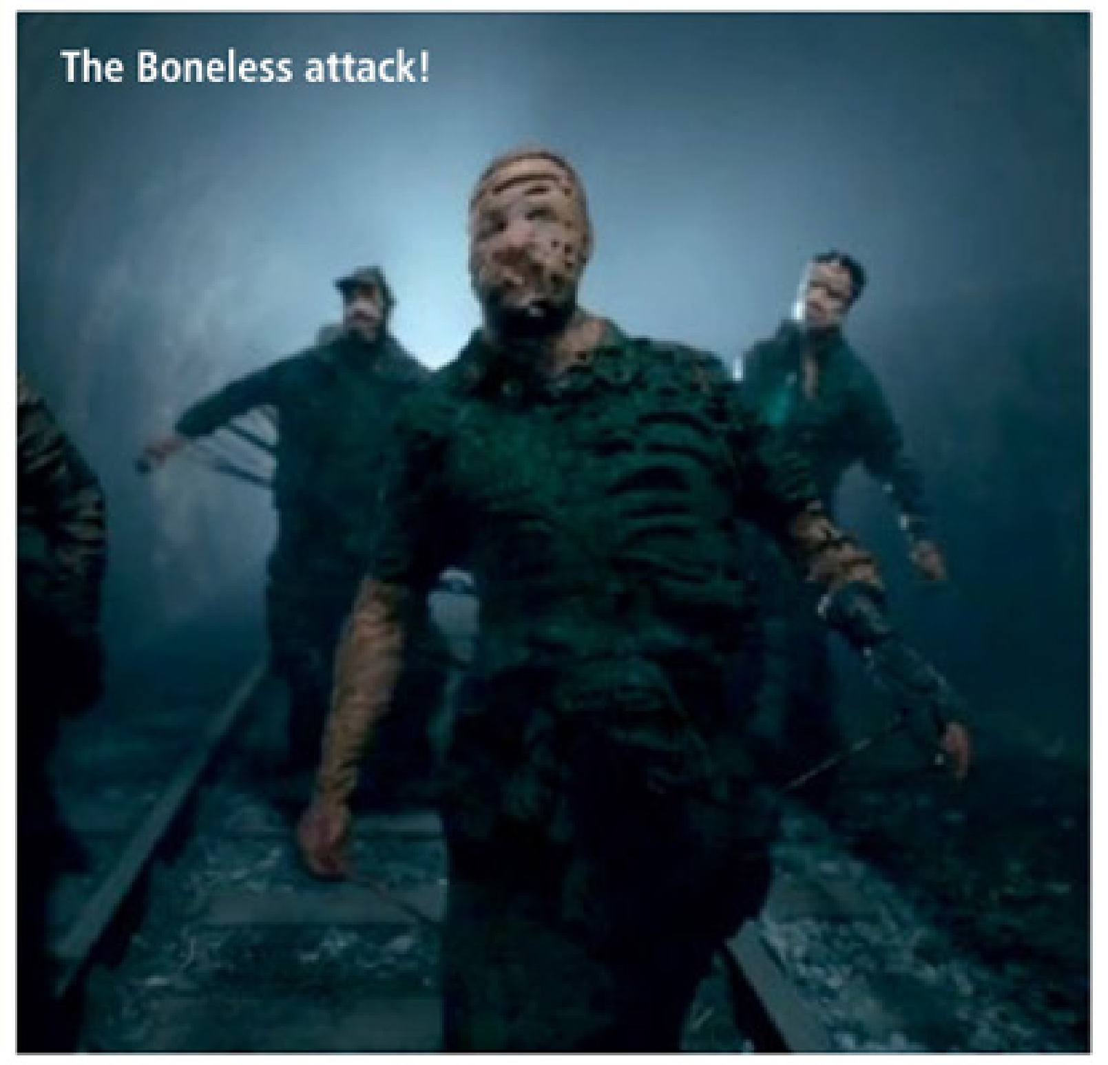
Their dispatching of poor old George, of "looks like your number's up, George!" ignominy, is their best trick of all, even beating the demise of the pre-titles man. It seems like the Community Payback worker has been frozen on the spot, until the camera – and Clara – glides left and the parallax effect kicks in to reveal his flattened form draped down the brickwork and over a crate. It's a fine optical illusion, like a clever piece of street art. What was Mathieson's thought-process in putting this all together? Not to take away from the writer's prodigious imaginings, but surely words alone couldn't summon up such visuals? Maybe we should be talking to director Douglas Mackinnon. Maybe we should be sitting in on the tone meeting. It feels like the product of a clever collaboration, different specialities coming together to evolve a moment into something truly special.

Clara becomes the Doctor for a week.

It also feels like forces are gathering again around the Doctor. There's still some kind of mandate at work regarding just what sort of character he's giving us. Following last week's instance of rapprochement, I'd hoped the Time Lord had worked through his self-conscious hang-ups about his own morality and was ready to get back to adventuring, albeit in that slightly chilly fashion this persona has adopted. Seems I was wrong.

Although he's given a big speech late on, branding himself "the man that stops the monsters" (personal preference, but I always bristle when the Doctor labels anything a 'monster'), it's at the end of the adventure we discover, actually, he's still nursing some anxieties. "I was the Doctor and I did good," says Clara, trying to prompt some sort of commendation from her friend. "You were an exceptional Doctor, Clara," concedes the Time Lord, but then adds this qualifier: "*Goodness* had nothing to do with it." What does this actually *mean?* As he says the words, a woman on the soundtrack starts singing some kind of incantation; a signal there's portent in the remark. But, still. What?

I've really lost the thread now. Is our hero genuinely stickling over the rumination that to be the Doctor is to somehow eschew goodness? If so, that's an argument I think he's only having with himself. Maybe it's the kind of thing that happens when you get to the end of your original regenerative cycle and realise there's a whole new one ahead? Midlife crisis.



The Boneless attack!

> **'*Flatline* feels like the product of a clever collaboration, different specialities coming together to make something truly special.'**

As we know, production pressures resulted in the Doctor being confined to the TARDIS for most of the story (Peter Capaldi busy with Mummy issues while this one was shooting). However, this doesn't unsettle proceedings at all. Don't worry, I'm not trying to imply our hero is dispensable, it's rather the opposite. Mathieson's script cleverly contrives to keep the Time Lord omnipresent throughout, with plenty of scenes of our leading man killing it on his own inside the ship, and, of course, by having Clara deputise for him. That's another gift for Jenna Coleman who – as everybody is saying – continues in terrific form. Forgive me for drawing on the phraseology of Louis Walsh, but she totally owns it when she declares, "I'm the Doctor," and gives the sonic screwdriver a characteristic flick. Unlike Mr Walsh's charges, though, this isn't someone delivering a bland cover version. This is Clara going native. Last week there was discussion about life on board the TARDIS being a compulsion. I think she's increasingly succumbing to that and beginning to find Danny an impediment to the wide-open freedom that time-travel presents. Like most addicts, she's a liar. While evading death in a swing seat (another interior design innovation from way back when), she brazens it out on the phone with her boyfriend, who seems to be getting clingier the more she ►

Rigsy and Clara swing themselves to safety.

◂ withholds from him. Before the tale is over, she's coolly rejecting Danny's calls, brutally opting for an 'I'm in a meeting' auto-text reply. Looking at their relationship from her perspective – this story is all about perspectives – it's starting to appear stifling. Too small to contain her…

Which allows us to segue into the sublime sight of the teeny TARDIS. Once more, Mathieson's script suggests superb imagery. First we have the Doctor's face and limbs poking out of the Dapol-sized police box, then *The Addams Family* homage (possibly the moment of the series so far), before things get really Looney Tunes with Rigsy painting a fake door to fool the baddies. One half-expects Road Runner to screech beep-beeping through the portal, shortly pursued by Wile E Coyote who concusses himself on the stone. And, actually, when you come to think of it, the jerry-rigged '2-DIS' device does smack a little of the Acme Corporation's output.

Imaginative. That's the finding from our own little tone meeting on *Flatline*. The plain, urban environment – with its scrubland and underpasses – still feels almost as alien a locale for the show as the moon, and that's a good novelty. Additionally, it lends the story an unusual feeling of smallness. Granted, last week the Doctor was on the Orient Express – literally smaller – but that was in space, with a mysterious baddy computer and an aeons-old alien menace. All of the galaxy felt swept up in that. Here, it's a happening that's bottled within one neighbourhood in Bristol. And in the context of the show's long history, the usage of West Country accents to denote something other than a comedy tinker is almost equally as innovate, and certainly a very welcome additional shade.

If I am left slightly grasping at the end it's because I'm not quite sure what it's all been about. Yes, a brilliant rattle of the sabre for Clara. Certainly, a fascinating and visually stunning exploration into the idea of a completely different life form (and what other show could give us that?). I guess, if the phrase hadn't been so poisoned in the 1980s, I'd probably end up calling this one 'oddball'. Slightly more concept than content, but a completely new dimension for *Doctor Who*. **GRAHAM KIBBLE-WHITE**

In the Forest of the Night

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Samuel Anderson (Danny Pink), Harley Bird (Ruby), Abigail Eames (Maebh), Ashley Foster (Bradley), Jaydon Harris-Wallace (Samson), Harry Dickman (George), James Weber Brown (Minister), Siwan Morris (Maebh's Mum), Michelle Asante (Neighbour), Nana Amoo-Gottfired (Accra Reporter)
WRITTEN BY Frank Cottrell-Boyce
DIRECTED BY Sheree Folkson
FIRST BROADCAST 25 October 2014

As best we can, we devoted ones guard against our show ever being embarrassing. Thankfully, it happens rarely, but it's the top line under which you'll find all our fan fears nestling. We don't like to think of the programme appearing dumb, or looking under-resourced, or having somebody come in it who comes across as hammy. Any of those things is slightly shaming. And so should it ever let us down, we smother *Doctor Who*. We get the jokes in first, take ownership of the Myrka and send it crashing on ahead to stomp on any criticism. Maybe kitted out in a 'Not you too, Bob!' t-shirt. In that way it all turns into a merry sport.

But what to do when *Doctor Who* is dull? When it's absent-mindedly-checking-your-phone, dull? What happens to fun?

In the Forest of the Night is written by Frank Cottrell-Boyce. Already a hugely successful and critically acclaimed writer across TV, film and books, he needs no additional buoyancy from *The DWM Review*. Which is lucky. His début script for *Doctor Who* comes with the potent idea that 'the forest is mankind's nightmare', but then fails to imbue that concept with any sense of jeopardy. It's a trail of breadcrumbs that leads us around and around and *around*, before dropping us off back where we began. Older, definitely, but no wiser.

In last month's issue, Cottrell-Boyce revealed how he first pitched the tale by presenting a scrapbook of related images. This mood board approach indicates that in its first conception, the story was about capturing the essence of something. Perhaps a core image of tree tops crowding out the sky and cocooning in the darkness. On those terms alone, it succeeds and the sense of place is often impressively strong. The camera whistling up Nelson's column to find a view of overgrown London is maybe one of the greatest visuals in *Doctor Who* history. Similarly, who can argue with the beauty of seeing the police box in a glade? It's like an etching from folklore, even more so when a little lost girl in a red coat comes knocking.

Spiralling out from that is an unusually lyrical feel to the production which, akin to a poem – maybe even a Blake poem – serves to continually inform the central theme. However, this is also a contemplative quality, bordering on passive. It's something that just doesn't work on a Saturday night when we need assertiveness. In fact, let's not worry about sounding crass, we need *monsters*. Granted, there were some escaped snarly canines stalking around the woods, plus a desultory lone tiger – all far too easily moved on – but in its darkest spot what we really hoped for was a Big Bad Wolf. Not some shiny midges in a tizzy.

Such earnestness blunts even the sharpest dialogue. Look back on the thing now, and it doesn't feel as though there was a single laugh to be had, but in fact there are some very nice jokes in there. There's the Doctor's waspish: "Even my incredibly long life is too short for *Les Misérables*." Or Clara's rightly mocking: "London has just been taken over by a gigantic forest, who do you want to talk to? Monty Don?" By the same account, the most risible lines – real Twitter-bait – are also diminished. It's a crime that all the accidental fun is drained from: "Why would trees want to kill us? We love trees." And how about, "We're going to call everyone on Earth and tell them to leave the trees alone!"? In a normal, knockabout *Doctor Who* context, both would become clarion calls for beautiful naffness. Animated GIFs would blaze in their glory. But *Forest* is so committed to its cause these howlers just seem leaden, the heavy gravity of the environment making it impossible for even them to take flight.

Maebh Arden gets herself in a flap.

"Clara! We could take all these children away in the TARDIS and save them from a horrible death!" "Nah, you're alright."

Clara and Danny's school trip goes dreadfully wrong.

'What do we do when *Doctor Who* is dull? When it's absent-mindedly-checking-your-phone, dull? What happens to fun?'

This, friends, is what's so fearful about *Doctor Who* being dull. It's de-energising. It's all so pious that we can't even console ourselves with the thought we might have been gifted a couple or three new fan-jokes. John Lumic, we needed you tonight.

If there is anyone who's on a path towards a story, it's Maebh Arden. Played most competently by Abigail Eames – who manages to suppress any of the potential comedy in a little girl running around flapping at the air – I can broadly vouch for the character because I approve of the programme empowering those normally considered vulnerable or odd. Part of Coal Hill School's euphemistically named 'Gifted and Talented' set, we're told she's been on medication since her sister disappeared. That longing for her errant sibling, it seems, has made her receptive to the whispering of the (we'll call them) tree mites, and thus she's privy to a secret hidden from the rest of humanity. That's where her journey should have finished. Someone ignored and misunderstood who becomes central to the future of Earth – to the point she gets to make that global phone call on the TARDIS' party line. But then, as if Cottrell-Boyce feels she can't be left in what would be the partial darkness of a Grimm fairytale, we have a tag scene where, apropos of nothing, lost girl Annabel is returned, stepping out from behind a dissipating hydrangea bush… or whatever that is. (Who do you want writing this, Monty Don?) It's a turn that means absolutely nothing to the viewer. We've never even seen so much as a photo of the youngster, resulting in Maebh's Mum – and yes, that's her name – having to connect the dots for us: "Annabel, my Annabel!"

This is an odd enclave *Doctor Who* has wandered into. A place where a reforested London throngs with bulbs and roots, but not people. Seriously, what has happened to the population? I get it that the rise of the forest has made the city uninhabitable, but how can you displace eight million folk overnight? Plus all the buildings too, come to think of it. The scattering of occasional phone booths and traffic bollards does little to convince us that we're in the vicinity of the theatre district or Charing Cross station or even a Garfunkel's. And then afterwards, what state is the world left in when the trees turn to glitter? One would imagine pavements have been uprooted, buildings destabilised and roads ruptured by the insurgence. Vandalism that will impact upon generations to come. Or maybe, next week… it'll just all be okay.

Again, it feels like *In the Forest of the Night* is so busy venerating itself, those kind of details are left for someone else to worry about. Same goes for the dodgy science behind vegetative O_2 emissions acting like massively over-sized airbags. I'm no expert, but when the Doctor says "the impact burns off the excess oxygen", well, erm, surely oxygen itself does not burn? Kids, don't take this learning into school on Monday morning. To me, the whole thing has the whiff of a very different gaseous discharge.

Should I – *could I* – offset any of this criticism by a kind of compensatory list of bits and pieces I think the production actually gets right? Well… director Sheree Folkson does a sterling job on her first *Doctor Who*, setting the cameras creeping nicely, and finding pace in the Time Lord's "Doctor Stupid!" realisation with effective jump-cuts. The regular cast continues in convincing form. And I liked Clara's stark rationalisation of why she didn't want to escape the seemingly doomed Earth. "I don't want to be the last of my kind," she says, and the Doctor agrees – both of them momentarily forgetting he's in possession of a fully working time machine of infinite capacity, meaning, actually, he could literally save *everyone*… Ah. I did try.

Oh, there's no fun here. No fun to be had on its terms, or on ours, and I find that rather depressing. Because, genuinely, I don't doubt the belief and commitment that's gone into weaving together this fairy tale. The problem is, in creating a story that's so introspective and inward looking, I feel Cottrell-Boyce has lost the point of what a *Doctor Who* adventure should be. I'm going to say it – he can't see the wood for the trees. **GRAHAM KIBBLE-WHITE**

Review copies of *Dark Water* and *Death in Heaven* were unavailable before this issue of DWM went to press, so the series finale will be reviewed next issue.

"Ooh look, trees!"

She just wants to say hello.

I Need a Doctor

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It's highly probable that if a *Doctor Who* musical had been staged any time before 2004, it would have gone completely unnoticed by the BBC legal department. But these are changed days and this is a precious brand – a fact not lost on James Wilson-Taylor and Jessica Spray, who created and have performed this show at two Edinburgh Fringe Festivals, and are now touring various venues around the United Kingdom.

The show begins with the pair receiving a 'cease and desist' letter from the BBC. Undeterred, the two fans insist that they will put on a musical tribute to their favourite Time Lord and proceed to twist names and stories that will place them out of the grasp of any legal action.

It's an endearing premise that is both appealing to hardcore fans and to the casual viewer. Famous phrases are accidentally name-checked then adjusted, so that TARDIS becomes Phone Box, and Daleks become Exterminators (perhaps those in the business of destroying bugs and vermin might have a case against them). There's a kind-of TARDIS, a kind of Cyberman, a kind of K9, and so on. All are very creatively realised – yes, there's a sink plunger – and the more naff they are, the funnier it is.

Admittedly, I have an in-built aversion to such tribute shows, but *I Need a Doctor* is an incredible amount of fun. Snappy dialogue is interspersed with great songs that don't overstay their welcome – this is often a problem with comedy songs, once the joke is out there why bother repeating it?

There are musical nods to a broad range of styles from Andrew Lloyd-Webber to Kanye West, while never forgetting to stay loyal to the premise. The performances are solid. Wilson-Taylor is clearly a fan of the fast-talking Doctor seen in recent times, committing a vibrant energy to the various parts he plays, occasionally riffing on the potential to be very irritating, but just stopping short of actually being annoying. Spray is the devoted companion and, as in the TV show itself, is our eyes and ears, constantly questioning and laughing with us at how utterly silly it all is.

Running for roughly one hour, the finale comes at just the right time. The joke is running a little thin by then, and everything is wrapped up nicely.

I'm sure there will be other *Doctor Who* tribute shows – it's not difficult to see why, it's an attractive proposition for performers, and this one will have you laughing throughout. This is a nice bit of musical fluff that is always laughing with, and never at, our favourite TV show. **CHARLIE ROSS**

Signs and Wonders

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hector), Jessica Martin (Reverend Janet Green)
RRP £14.99 (CD), £10.99 (download)

This trilogy – featuring the Seventh Doctor, Ace and Hector – concludes with the TARDIS coming full circle, bringing Hector home to 2020s Liverpool, where there's a big party to celebrate the imminent apocalypse. Rufus Stone, a Russell Brand sort-of-celebrity-turned-prophet, is preaching Armageddon. In the skies, and in the Mersey, alien forces are stirring. Events are coming to a head, and Hector is at the heart of them.

Given that he's the central character in this, *Revenge of the Swarm* and *Mask of Tragedy*, Hector's been poorly served – almost indistinguishable from Hex, and never given a chance to develop a distinctive characterisation. The implications of Ace's desire to get 'her' Hex back – the death of Hector and his replacement by essentially a new person – remain disturbingly unexplored. The final impression, rightly or wrongly, is that Big Finish didn't want to lose actor Philip Olivier, but didn't really know how best to use him after writing out Hex.

That kind of woolly thinking leads to *Signs and Wonders*, from the normally spot-on Matt Fitton. As an epilogue to the already convoluted 'elder Gods' storyline, it adds little to what we've already heard: *Afterlife* did the occult in Liverpool well enough last year that we're in no need of such a rapid follow-up. Fitton and director Ken Bentley pull it off with gusto, but it's not enough to paper over the lack of new ideas. Even the TARDIS' apparent ambivalence toward Hector (when 'she liked Hex') feels like a re-heated version of Clara's story. Big Finish is normally more creative with its inspirations.

However, it's the small things that make *Signs and Wonders* worth listening to: *The Greatest Show in the Galaxy*'s Jessica Martin brings real life to the Reverend Janet Green, and it's always a pleasure to hear Amy Pemberton as Sally Morgan bringing a genuine humanity to her conflicted soldier. Her interactions with Ace – resentment about so many things that have been lost – are perhaps the best moments in the play.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY and SOPHIE ALDRED in
SIGNS AND WONDERS
by MATT FITTON
WARREN BROWN
JESSICA MARTIN
AMY PEMBERTON
with PHILIP OLIVIER as HECTOR
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Their only competition comes from the last scene, which is a rather beautiful summing-up of Hex's contribution to the Doctor's adventures, and really reminded me of what we lost when Hex died. Reaching back to the climax of another series of Seventh Doctor adventures, the final moments of the play are a restatement of the Doctor and Ace's relationship, with the promise of better times to come. In the meantime, I'd point listeners towards the *New Adventures of Bernice Summerfield* box set for some genuinely innovative Seventh Doctor audios. **MATT MICHAEL**

The Widow's Assassin

AUDIO DRAMA Big Finish
WRITTEN BY Nev Fountain
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Tim Chipping (Constable Wolsey/ Mandrake), John Banks (Baron Pteratrark/Guard Two), Andrew Dickens (Reverand Flitamus/Guard One)
RRP £14.99 (CD), £10.99 (download)

Keeping up with the Sixth Doctor's timeline is a complicated business. There's probably a website out there with graphs and footnotes that explains how all his adventures actually fit together. Big Finish seems to have recognised this as well, and throughout its duration *The Widow's Assassin* is at pains to point out where it sits – directly after March's *Scavenger*, which ended with the Doctor pondering what happened to Peri after she got a severe haircut and went off to live as a queen.

The Widow's Assassin is a very direct and detailed answer to that question – one that's bound to peeve a few people who like their continuity to be neat and tidy. But they're still trying to figure out Mel's timeline, so while they're occupied we can sit back and enjoy Nev Fountain's shaggy dog story.

Or possibly shaggy sheep story, given that one of the characters, Wolsey, is a genetically modified ovine detective with four stomachs. He's investigating the murder of Krontep's king – a murder that has made Queen Peri the eponymous widow. Meanwhile, Queen Peri herself is not amused by the Doctor's sudden reappearance in her life and has tossed him into a dungeon for a very long time.

While the story is funny, it's definitely not wacky or silly. In many respects, this is the single most effective horror story that Big Finish has ever produced, taking the body horror of spectrox toxaemia on Androzani and Crozier's experiments on Thoros Beta, and exploring some of their most disturbing implications.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER and NICOLA BRYANT in
THE WIDOW'S ASSASSIN
by NEV FOUNTAIN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

At the same time, Nev Fountain makes the play a reflection on the entirety of Peri and the Doctor's love/ hate relationship, allowing them to really get inside each other's heads without ducking away from some uncomfortable truths. Given this is the first in a series of new adventures for a post-*Trial* Queen Peri and the Sixth Doctor, it feels both appropriate and necessary, and because of that, it's one of the very best audios for this team.

Finally, *The Widow's Assassin* deals with unfinished business regarding the Doctor, Peri and Flip, suggesting that there's no such thing as unhappy endings, only new beginnings. I'm looking forward to the rest of this trilogy more than I have any other for a long time. **MATT MICHAEL**

The Doctor's Tale

AUDIO DRAMA Big Finish
WRITTEN BY Marc Platt
PERFORMED BY William Russell, Maureen O'Brien, Gareth Armstrong, Joseph Kloska, Alice Haig
FEATURING The First Doctor, Vicki, Ian and Barbara
RRP £14.99 (CD), £10.99 (download)

The TARDIS arrives to find England in turmoil. 1399 was not a great time to be English – despite the first flowering of national literature at the pen of Geoffrey Chaucer, who makes a late guest appearance in this *Early Adventure*.

Marc Platt has specialised in historical stories for the First Doctor, picking significant moments – like the Spanish Armada or Napoleon's advance on Russia – and dropping the TARDIS crew into the middle. Focusing on the political fall-out from the usurpation of Richard II, *The Doctor's Tale* follows a similar formula – the Doctor is adamant that history can't be rewritten, not one line, and that the TARDIS crew can't interfere in these events. Unluckily for him, 1960s revolutionary Vicki – the hero of the Xenon rebellion – isn't one to shy away from armed insurrection, and before long she's embroiled in a plot to restore King Richard to his throne. And after her escapades with Richard's Lionhearted predecessor in *The Crusade*, I have a hunch that Vicki's next trip will take her to a certain field near Market Bosworth.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
WILLIAM RUSSELL and MAUREEN O'BRIEN in
THE DOCTOR'S TALE
by MARC PLATT
GARETH ARMSTRONG
JOSEPH KLOSKA
ALICE HAIG
THE EARLY ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO

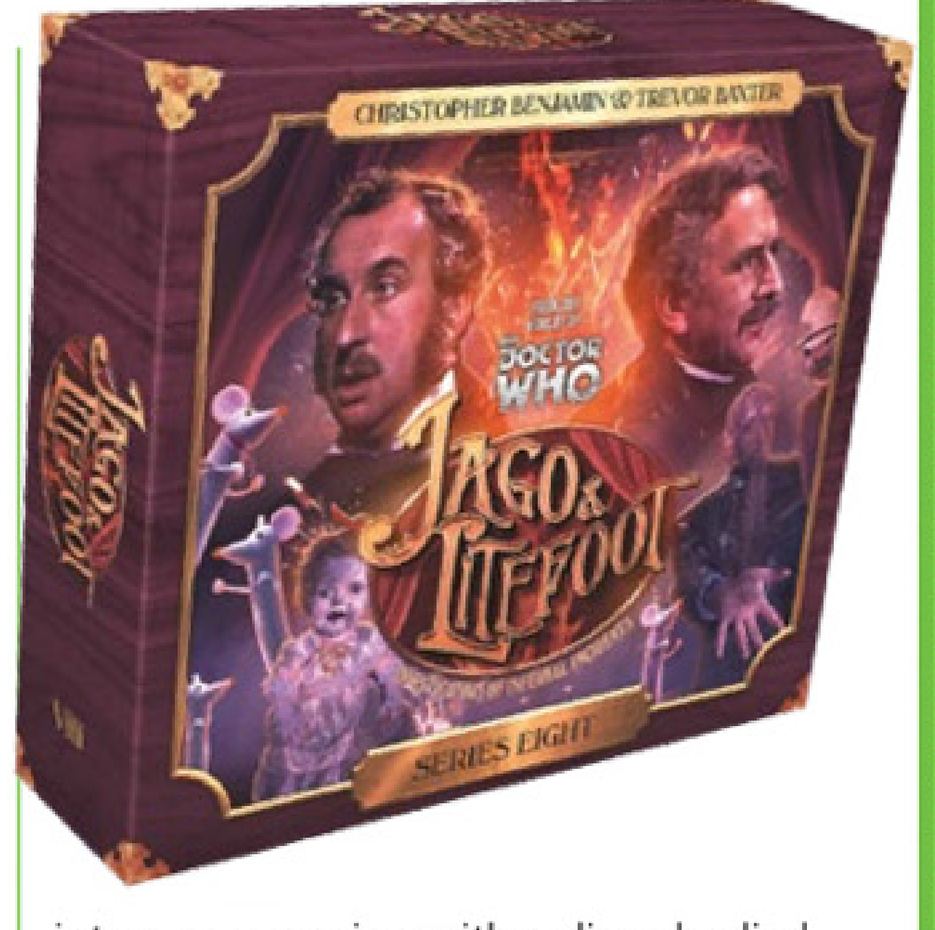
Indeed, *The Doctor's Tale* is a poor title for the story, despite its Chaucerian allusions. This is very much a story about Vicki, with Maureen O'Brien delightfully taking on the majority of acting and narrating duties. Beginning with narration, the first time she raises her voice a few pitches to play the teenage Vicki is disconcerting, but only very briefly, and within minutes you can fully believe that Vicki and Queen Isabella (a French teen played, oddly given her nationality is important, with an English accent) are two young women colluding to rescue Isabella's captive husband.

William Russell is on hand as both Ian – whose adventures on the road to London are a highlight – and the Doctor himself, whose turn as the Father Christmas-like Lord of Misrule is both utterly charming and enough to drive the fanatical and brutish Archbishop Arundel into a proper paddy. However, neither character gets a great deal to do, and Barbara, represented only as noises off, fares even worse. I fear until we get the re-cast dramas next year this will be a constant issue with *The Early Adventures*: the largely narrated *Companion Chronicles* didn't suffer from missing cast members, but Barbara's absence in *The Early Adventures* is felt as a tangible gap. She was such a significant character in the early years that any 'full-cast' drama that excludes her doesn't feel all there.

As a result of this, and because Chaucer's presence feels almost like an afterthought, *The Doctor's Tale* doesn't quite realise its full potential, even if in al the route nas ther yong ne oold that he ne seyde it was a noble storie. **MATT MICHAEL**

Jago & Litefoot Series 8

AUDIO DRAMA Big Finish
WRITTEN BY James Goss, Andy Lane, Simon Barnard & Paul Morris, and Justin Richards
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Sergeant Quick), Lisa Bowerman (Ellie), Jenna Russell (Porcelain Polly), Cameron Blakely (Colonel Fuzz), Sarah Lark (Nancy), Gus Brown (Mr Wednesday), Ian Burford (Arioch), Andrew Greenough (Jeremiah Castle), Flaminia Cinque (Patsy), Robert Whitelock (Mulberry Gride)
RRP £30.00 (CD), £25.00 (download)



It's one of life's great pleasures to see a new *Jago & Litefoot* box set available for download: four more stories featuring Victorian London's finest crime-fighting duo. And, after a few high-concept series, Series Eight takes a back-to-basics approach, re-establishing Litefoot as a police pathologist dissecting the destitute deceased and Jago as a down-at-heel theatrical impresario. Instead, its innovations come from the increased importance of familiar supporting characters – Sergeant Quick, Ellie Higson and Patsy the Ghoul – all of whom get their name in the titles this time round.

Opening with an encore is a bold move, particularly as it's an *Encore of the Scorchies*. Featuring the return of the tiny terpsichorean terrors, James Goss' excellent play sees the Scorchies taking control of Jago's theatre: the puppets becoming the puppet masters. And though they begin somewhat at odds (Henry – as he often does – has let his newfound success go to his head, and George is poor at expressing his feelings), Jago and Litefoot's experiences reinforce their firm friendship. Singing and rhyming their way through this singularly macabre story – with admirable support from Sarah Lark as Nancy, and Lisa Bowerman in her dual roles of director and actor – Baxter and Benjamin are back with a bang.

The second story is Andy Lane's *The Backwards Men*, which is thoroughly rooted in Victorian mores and imagery. The story focuses on a freak show with a frightening secret, and Henry is quickly ensnared, while George enters into a communion with a disembodied alien to try to save the day, resulting in comical scenes of the professor apparently talking to himself. Underneath it all there's a very serious message about conservation – which implicitly criticises the kind of imperialist society that gave us George and Henry – giving an added depth that would otherwise be missing.

Jago & Litefoot & Patsy has nearly as many lead characters as it does authors. Written by Simon Barnard and Paul Morris, it's perhaps the most typical of the four plays, taking place in the dank brick streets and wharves of Southwark, with old warehouses, rapacious Victorian venture capitalists and mysterious alien ooze playing significant roles. Less typical is the significant role played by Flaminia Cinque's Patsy – a dyspeptic mudlark who's stumbled across the remains of a vast fish which leads, through the usual bizarre chain of circumstances, to a living dead man with a thirst for revenge. Even run-of-the-mill *Jago & Litefoot* is good fun, but this is the weakest story in the set.

Finally, *Higson & Quick* by Justin Richards follows on from the preceding play, with much ominous talk of the Darkling Façade and George and Henry going off the rails, the fate of London hangs in the balance. I was looking forward to a story that fore-grounded the talents of Conrad Asquith and Lisa Bowerman as Quick and Ellie, and while they're both as marvellous as ever, this play didn't quite live up to the promise of its title. Even so, it ends the boxset solidly, if not spectacularly.

Series Eight might not be the best, but with *Encore of the Scorchies* it does include one of the finest individual *Jago & Litefoot* plays. **MATT MICHAEL**

'Singing and rhyming their way through this singularly macabre story of director and actor, Baxter and Benjamin are back with a bang…'

Time & Space & Time

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BY ROBERT HAMMOND

BOOK Miwk

WRITTEN BY Robert Hammond

RRP £15.99

As *Doctor Who* fans, we're often drowning in facts. So welcome *Time & Space & Time*, a gloriously undependable, unoffical lie-strewn canter through 51 years of *Doctor Who*. This is the anti-*Who-ology*, or the book that Andrew Pixley would write for us if he were a secret agent working for some opposing fandom.

The book's idea of funny is at the irreverent end of the spectrum, so beware that *Time & Space & Time* won't tickle everyone. But if you loved, say, Clayton Hickman and Gareth Roberts' *Beneath the Masque* DVD documentary, then you'll probably cherish this proudly silly little book.

Did you know, for instance, that Peter Butterworth was cast in the role of the Meddling Monk 'when director Douglas Camfield cut a radish while making a salad and was amazed to find a likeness of the actor within the sliced vegetable'? No? What about the fact that pop star Prince 'was one of ten lucky readers of weekly comic *TV Action* to win a trip to Television Centre to watch the recording of *Planet of the Daleks*?' More fool you. Okay, what about that Donny Osmond's favourite story is *Frontios*, a fact discovered when Capital Radio conducted a poll of Mormon *Doctor Who* fans?

There are misfires, of course, but fewer than you'd think, given that it's relentless gags for 149 pages. And yes, the book takes us right up to *Death in Heaven* (which was very nearly vetoed by a BBC exec who hadn't read the script and assumed from the title that it was about a murder in a gay nightclub). Lap it up and laugh it up, but by the end you might want to wallow in some DVD production notes, just to get yourself back onto firmer factual ground. **STEVE O'BRIEN**

The Secret Lives of Monsters

BOOK BBC Books

WRITTEN BY Justin Richards

RRP £20.00

BBC
DOCTOR WHO
THE SECRET LIVES OF
MONSTERS
JUSTIN RICHARDS

Among the glut of 50th anniversary knees-up books last year was James Goss and Steve Tribe's ritzy must-buy *The Doctor: His Lives and Times*. A stitched-together assortment of mocked-up in-fiction documents and real-world history, it managed something fresh with the idea of the *Doctor Who* hardback and it's a recipe that Justin Richards runs with here in this celebration of the show's biggest bads.

'Based on exclusive access to classified government files,' so says the dust jacket blurb, '*The Secret Lives of Monsters* collects evidence that has been suppressed for centuries.' 15 of *Doctor Who*'s fiercest foes are profiled here, from front-line A-listers the Daleks and the Cybermen, second-division hitters the Sontarans and Ice Warriors through to twenty-first-century faves the Weeping Angels, the Silence and, er, the Krillitanes. If you're hoping for the Voord, the Krotons or the Mandrels, sorry, they've been cruelly passed over.

The beauty of the in-fiction conceit is it allows for TV stories to be covered at unusual angles. Familiar plots are re-approached through newspaper clippings, eyewitness accounts, personal letters and other flotsam and jetsam that have somehow fallen into the hands of this unnamed archivist.

Richards is clearly having a ball with all this, and it's to his credit that, in 288 pages, it rarely feels repetitive. But be warned, all these side-looks work best with a healthy knowledge of the original telly stories. Although you can read Edward Travers' letter to Yeti collector Julius Silverstein without having seen *The Web of Fear*, it's better if you have. These documents are meant to complement the TV episodes, not tell their story.

The moments that tend to stick are when Richards and the brilliant design team loosen up a bit. Adding the Silence onto the Buckingham Palace balcony behind a smooching Will and Kate is a nice touch, as is an advert for *Revelation of the Daleks*' Davros-run funeral home Tranquil Repose ('For anyone who is tired of life, but hasn't finished living').

The behind-the-scenes 'real world' chapters run shorter than the dossier sections. For the 30 document-strewn pages on the Daleks, there are only 10 behind-the-scenes ones. The balance feels right, but the *Doctor Who* 101 simplicity of this section ('Terry Nation was inspired [in the design of the Daleks] by seeing the Georgian State Dancers') feels at odds with the fanboy level of knowledge the reader is supposed to be armed with elsewhere.

The Secret Lives of Monsters, by broadening out the fiction of *Doctor Who*, actually feels like it's adding something to the viewing experience. It's nice to know that the 50th anniversary year didn't use up all the great *Doctor Who* book ideas. **STEVE O'BRIEN**

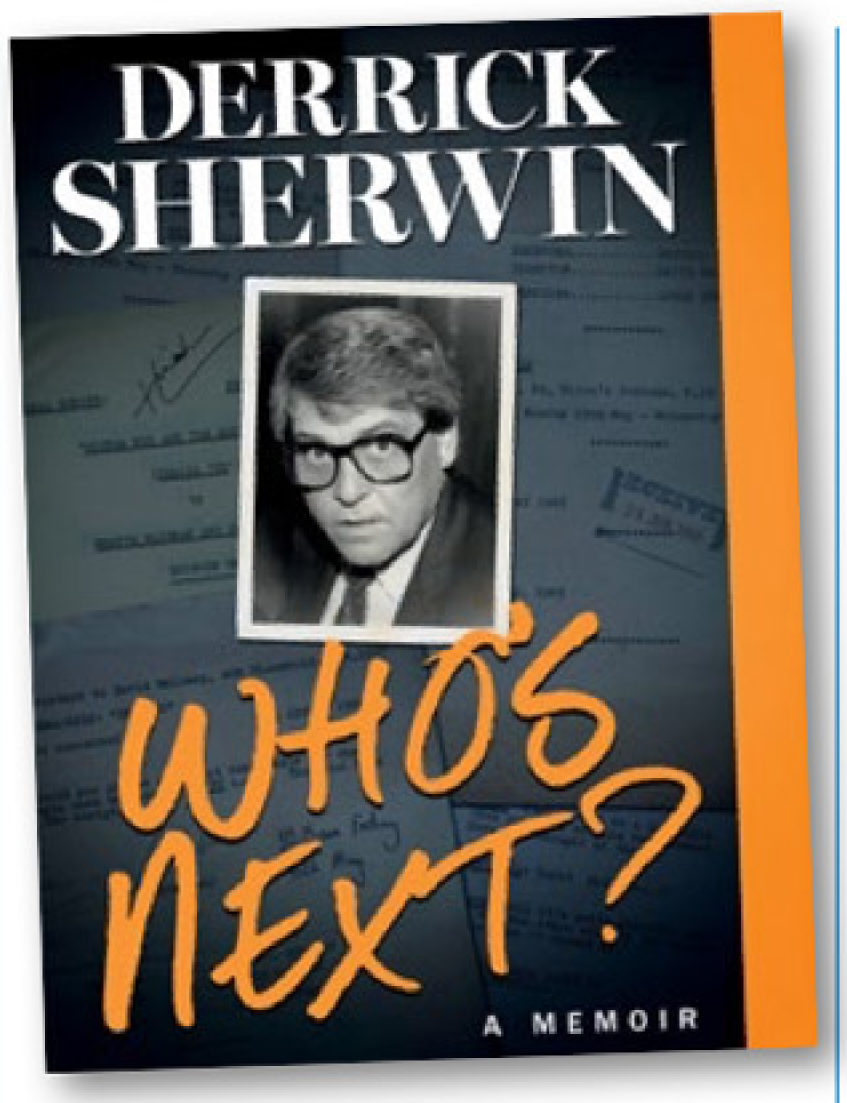
> '*Secret Lives* actually feels like it's adding something to the viewing experience...'

Who's Next?

AUTOBIOGRAPHY Fantom

WRITTEN BY Derrick Sherwin

RRP £19.99



Derrick Sherwin is angry. Or at least, that's the impression one gets from the overall tone of *Who's Next?*, the former *Doctor Who* producer's frank and furious memoir. Like many books charting the lives of various *Doctor Who* production personnel, it's fair to say that the series forms a very small part of Sherwin's life and career. Nevertheless, the volume provides a fascinating window into a turbulent and pivotal period in *Doctor Who*'s history, and Sherwin's wider life before and after, despite a frustratingly brusque tone throughout.

Sherwin's demeanour is of a man surrounded by fools and charlatans, an attitude prevalent throughout his life and career. If it wasn't for a drunk producer here, or an incompetent money man there, then Derrick would be sitting on top of the world.

It's not for this review to question the veracity of Sherwin's passionate claims (including his ownership or otherwise of *Doctor Who* mainstay UNIT and associated characters), but one gets the sense of a man who believes he was chewed up by *Doctor Who* and spat out without being given his due.

While the section on *Doctor Who* is brief, but detailed, there is a wonderful and well-written story here if you can get past the bleakness of tone. The tale of a talented actor who, frustrated with the poor scripts he was given, switched performance to writing, bashing out scripts for *Crossroads*, through producing *Doctor Who* and *Paul Temple*, then financing his own independent productions before independent production was the done thing. But there's a weariness, and this provides the basis of the second half of *Who's Next?* as Sherwin turns his back on the industry that treated him so shabbily for a life in Thailand running various businesses. Is the former actor-writer-producer able to finally find some solace in his twilight years? It's a story worth reading to find out.

Who's Next? is a melancholy account of a life lived, of a frustrated talent who never quite pulled off that one big thing, despite many attempts. It's hard to truly like the Derrick Sherwin as represented in the pages of this book, but it's very easy to admire his tenacity and ability to keep buggering on in the face of frequent adversity. *Doctor Who* might be a part of his career that has given him most frustration, but for his involvement in those still-pioneering days of the 1960s, it's something for which Derrick Sherwin will always be loved by the fans, and that's something that should be celebrated. **MARK WRIGHT**

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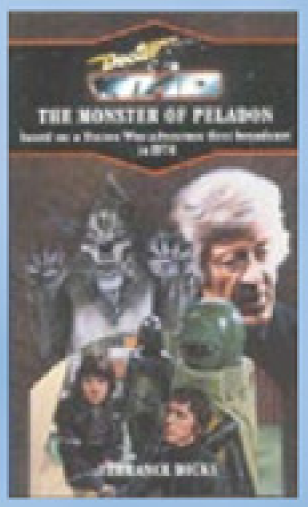

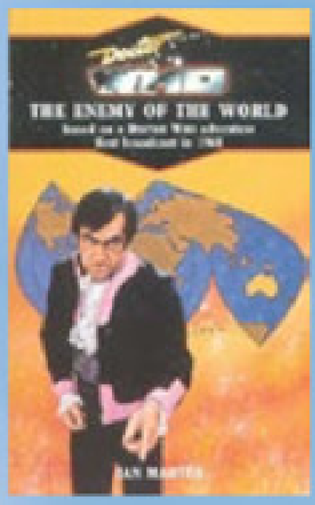
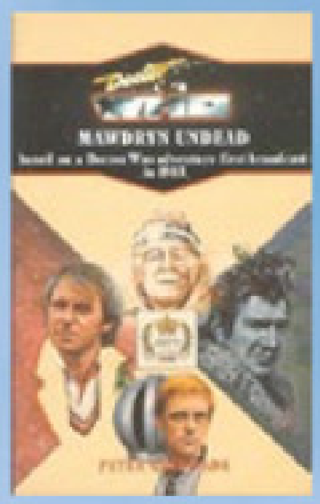
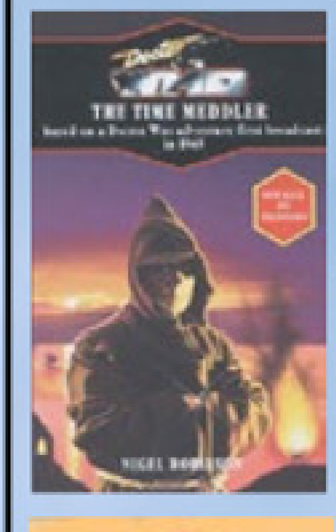
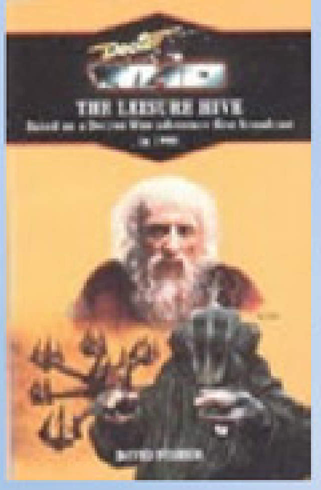

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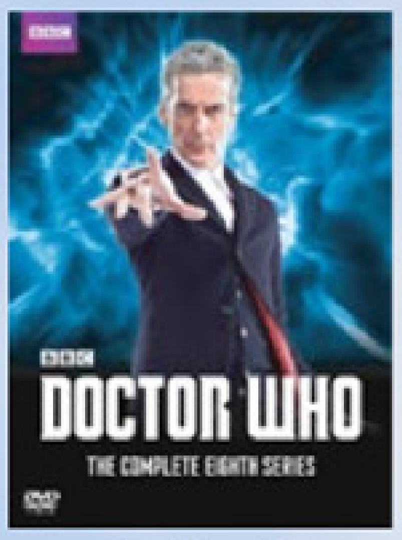

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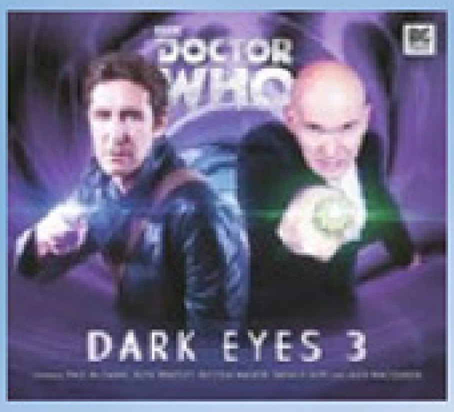

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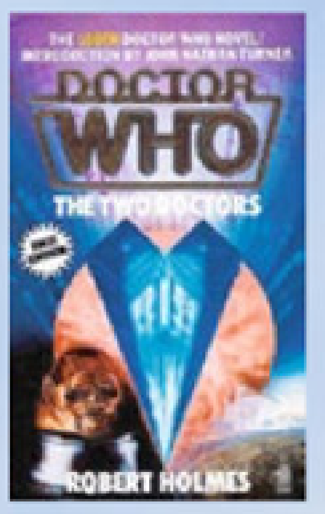
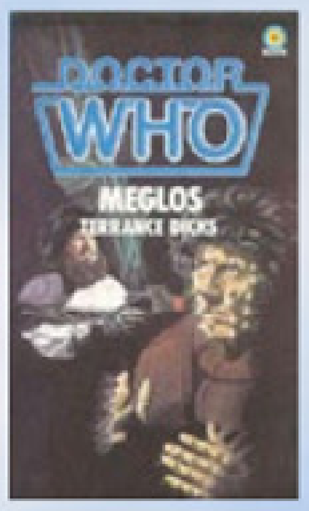
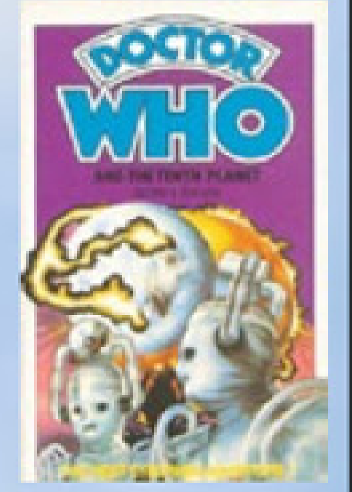
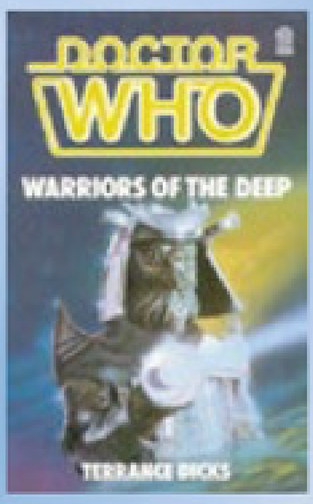
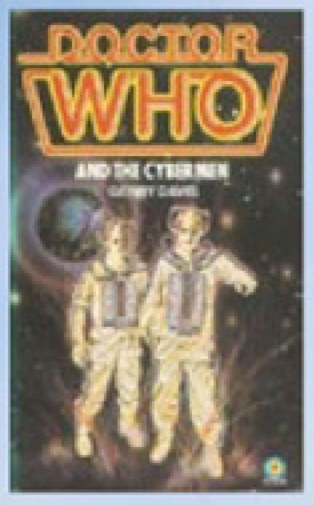

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The Complete Eighth Series

DVD/BLU-RAY BBC Worldwide
WRITTEN BY by Steven Moffat, Phil Ford, Mark Gatiss, Stephen Thompson, Gareth Roberts, Peter Harness, Jamie Mathieson and Frank Cottrell-Boyce
STARRING Peter Capaldi (the Twelfth Doctor), Jenna Coleman (Clara Oswald), Samuel Anderson (Danny Pink) and Michelle Gomez (Missy)
RRP £34.99 (DVD), £43.99 (Blu-ray)
RELEASED 17 NOVEMBER

Something to smile about! *The Complete Eighth Series* box set is out this month.

Hot on the heels of the BBC One transmission of Peter Capaldi's début series as the Doctor comes the DVD and Blu-ray box set! Released as *The Complete Eighth Series*, the set includes all 12 episodes shown this autumn, from *Deep Breath* through to *Death in Heaven*. It also includes commentaries on four of the episodes, plus two 45-minute features presented by Fifth Doctor Peter Davison. But the backbone of the set's bonus material is *Doctor Who Extra* – the weekly series of ten-minute behind-the-scenes videos which accompanied each of this year's episodes on BBC iPlayer and the red button, for which Jo Pearce was one of the executive producers.

Jo, who is the Creative Director at BBC Wales, is the perfect person to go behind the scenes of *Doctor Who*.

"I've always loved the behind-the-scenes stuff, DVD extras and all that kind of thing," she tells **DWM**. "I guess it's that whole creative process, for me. Understanding how you get something from paper to on-air has always been the thing that's fascinated me. I've always been intrigued by how a special effect has been made, or how they came up with the idea for a script, so DVD extras really captivated me."

The demise of BBC Three's behind-the-scenes show *Doctor Who Confidential*, which came to an end in 2011 after six series, had left something of a gap in the market...

"Ever since *Confidential* finished, we've been producing some behind-the-scenes footage and video packages online, and *Doctor Who Extra* was an extension of that," recalls Jo. "Previously, the content online was more of an experiment, especially around Matt Smith's final series. We were really playing around with the format to see what worked, what didn't work, and by the time we came into this series, after the 50th anniversary, we really felt we had an idea of the kind of pace, and proposition, that could work well for iPlayer.

"iPlayer gave us that freedom to be able to cut the strongest film each week. We weren't limited by the duration that we needed to deliver to – some weeks it might be 10 minutes, some weeks it might be 15, it just depends on what content we've captured each week – so it gives us that creative freedom more than anything else, more than a normal channel schedule could give us."

The size of the potential audience meant *Extra* had to appeal to more than just the dedicated fans...

"It's important that the fans really embrace it, because the fans are very important to us," says Jo, "but we wanted to speak to that mainstream audience as well. We wanted to tell a story about how you make *Doctor Who*, and kind of demystify it, because it's a brilliant production, but there's a lot of hard work, and a lot of different techniques go into making every single episode. By telling the story, we hope that we're inspiring the next generation of programme-makers. It's really about attracting new audiences, as well as providing the fans with more content."

What were the other aims of the project?

"Our main aim was to capture the excitement of making such a wonderful show," Jo enthuses, "and I hope we've done that. Our main emphasis is to make it entertaining, and to make it feel as dynamic as possible, with enough factual content throughout the spine of the programme. I think that's why we kept them as short as we did; we wanted the audience to feel excited about what they were seeing. When we first started it, we were thinking, 'Oh, gosh, is 10 minutes too long?', but when we were looking at the feedback, everybody was saying, '10 minutes is not enough! We want more!'

"We've been looking at what both the mainstream and the fan communities are saying about *Extra*, and we will be taking a lot of learning from those insights, and developing *Extra* while we're off air, ready for the next series," Jo continues. "From November onwards, we're going to be looking at the format, and seeing how we develop it, how we mature it, how we take it on to that next level, now that we know the interest is there. For us, this series was very much about ascertaining whether our fans wanted this, and whether they would engage with it in the way that we hoped – and they have, so we're very pleased with that. We're going to look at some of the insights that we've had about what's done well, what people have been saying about it, and develop it that little bit further, and at that point we might look to see what we shoot more of and what we shoot less of."

Did *Doctor Who Extra* evolve during the shooting of the series?

Doctor Who Extra: Peter Capaldi introduces himself as the Doctor.

Doctor Who Extra: Interviews with the cast, including Sam Anderson.

Doctor Who Extra: in conversation with showrunner Steven Moffat.

Doctor Who Extra: Foxes visits the TARDIS set.

Get ready to relive all 12 episodes for Doctor Twelve!

> "Interviewing Peter after he'd done the readthrough was a moment of 'Wow, we've got something very special here'."

"It was a fluid process," says Jo, "in that we learned that, for instance, with the guest stars who come along every week, a new enthusiasm comes. That engages the team to think about how they tell that person's story, and we tended to concentrate a lot more on the guest stars as we went through.

"We've also looked at the archive element of it. Some of the behind-the-scenes videos we did for the web had archive features and some didn't, but we felt that was really important for telling the *Doctor Who* story for people who might not have that knowledge of the show. That did tend to grow a little bit, as we went through the series."

The advent of DVD extras at the turn of the century made behind-the-scenes content like *Extra* commonplace. With an audience that's increasingly savvy about television production, is it tough to find new stories to tell?

"Yeah. Because of the way in which movies and television are made now as well, everybody understands concepts like green screen and CGI. That is part of the thing that we have to think about with *Doctor Who Extra*. Lots of people say to us, 'Can you show us how you did x or y?' It's getting the balance right throughout the series' run, because actually you can only tell those stories so many times across a series; it's about reflecting the fact that our audience is very savvy about how we make television programmes now, so we do need to look for something unique each and every time.

"We cherry pick, as you would with any production. We look at what guest stars we've got in, what kind of interviews we've got, what story we want to tell. The way in which this year's worked is that we very much wanted an interview-led programme."

Despite the scale and ambition of the finished product, the *Doctor Who Extra* team was relatively small.

"We had unlimited access," Jo confirms. "The team is completely integrated into the main production. They were on set most days. It's a very small team – it's normally a producer and an assistant producer shooting on a day-to-day basis – and then obviously when we're putting it together as a package, we bring in the editors and post-production teams that we need. But because we are integrated, it allows us much more flexibility, and a smaller team to be able to do that. You'll see from the credits that myself, Brian Minchin, and Steven Moffat, [*Doctor Who*'s executive producers] exec the programme; it streamlines the production team, because it allows us to make sure we have the right brand values, the right storytelling, week in, week out. It's very small and nimble."

What moments of *Extra*'s début run is Jo proudest of?

"For me, it was that first readthrough with Peter Capaldi and Jenna Coleman," Jo suggests. "Just watching them read their parts for the first time was so wonderful, that sense of enthusiasm. Then interviewing Peter for the first time, after he'd done the readthrough – it was that moment of 'Wow, we've got something very special here'. Speaking to him before the public had seen him as the Doctor, and going through that journey with him – that was a really special time, and it was great to tell that story in the first episode."

The inclusion of *Doctor Who Extra* on this box set will give it a life beyond iPlayer; in years to come, it will be the definitive visual documentation of how these 12 episodes were made in 2014.

"We're incredibly pleased that it's going to have that archive, that legacy to it, and that people can look back and get an insight on how this series was made," Jo explains. "It's that thing that I talked about – myself, I love DVD extras, and that whole insight into making a production. I think that's very important. I hope they look at it in years to come and think 'Yeah, gosh, they worked hard'!" **DAN TOSTEVIN**

BUY IT BECAUSE: It's the perfect way to relive the début of the Twelfth Doctor...

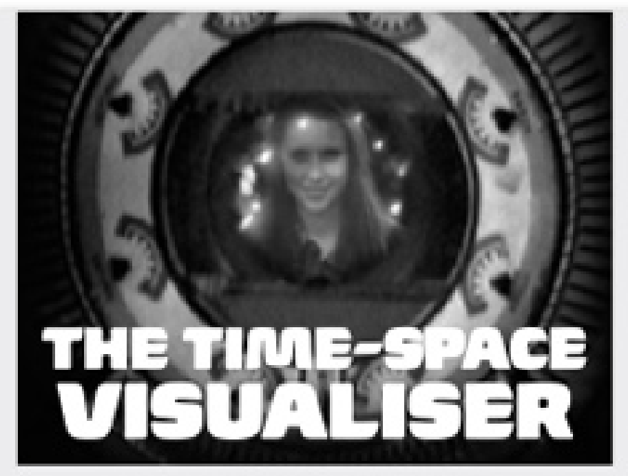
WHAT'S INCLUDED?

All 12 episodes of the 2014 series, starring Peter Capaldi as the Doctor: *Deep Breath*, *Into the Dalek*, *Robot of Sherwood*, *Listen*, *Time Heist*, *The Caretaker*, *Kill the Moon*, *Mummy on the Orient Express*, *Flatline*, *In the Forest of the Night*, *Dark Water* and *Death in Heaven*.

EXTRA FEATURES

- Four audio commentaries:
  - Writer Phil Ford and director Ben Wheatley on *Into the Dalek*
  - Director Paul Murphy on *Robot of Sherwood*
  - Director Paul Murphy, and Kate Walshe & Peter Hawkins of Millennium FX on *The Caretaker*
  - Director Paul Wilmshurst and first assistant director Scott Bates on *Kill the Moon*
- *Deep Breath Cinema Panel Session* – 30-minute feature hosted by Zoë Ball
- *The Ultimate Time Lord* – 45-minute feature with Peter Davison
- *The Ultimate Companion* – 45-minute feature with Peter Davison
- *Earth Conquest* 45-minute World Tour documentary.
- *Doctor Who Exclusive* – Four two-minute cast interviews
- *Doctor Who Extra* – 10-minute behind-the-scenes feature for all 12 episodes
- Foxes' *Don't Stop Me Now* music video featuring the song from *Mummy on the Orient Express*

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.



Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

NOVEMBER

MONDAY 17

DVD/Blu-ray

- ***The Complete Eighth Series*** by Steven Moffat, Phil Ford, Mark Gatiss, Stephen Thompson, Gareth Roberts, Peter Harness, Jamie Mathieson and Frank Cottrell-Boyce [Twelfth Doctor and Clara. All episodes of the 2014 series, plus extras] BBC £34.99/£43.99 See above

FRIDAY 28

CD - AUDIO DRAMA

- ***Dark Eyes 3*** by Matt Fitton [Eighth Doctor and Molly] Big Finish £20.00
- ***The Bounty of Ceres*** by Ian Potter [First Doctor, Steven and Vicki] Big Finish £14.99
- ***Masters of Earth*** by Mark Wright and Cavan Scott [Sixth Doctor and Peri] Big Finish £14.99

DECEMBER

THURSDAY 11

MAGAZINE

- **DWM 481** Panini £5.99

WEDNESDAY 31

CD - AUDIO DRAMA

- ***The Highest Science*** by Gareth Roberts, adapted by Jacqueline Rayner [Seventh Doctor and Bernice] Big Finish £14.99 See page 78
- ***The Rani Elite*** by Justin Richards [Sixth Doctor and Peri] Big Finish £14.99 See page 52
- ***An Ordinary Life*** by Ian Potter [First Doctor, Steven and Sara] Big Finish £14.99 See page 78

- ***Trial of the Valeyard*** by Alan Barnes and Mike Maddox [Sixth Doctor] Big Finish £9.99

THURSDAY 18

CD - TALKING BOOK

- ***Doctor Who: Engines of War*** by George Mann [The Time War Doctor. Read by Nicholas Briggs] BBC Audio £25.00
- ***Doctor Who: Silhouette*** by Justin Richards [Twelfth Doctor and Clara. Read by Dan Starkey] BBC Audio £25.00

JANUARY

THURSDAY 15

CD - TALKING BOOK

- ***Doctor Who: The Crawling Terror*** by Mike Tucker [Twelfth Doctor and Clara. Read by Neve McIntosh] BBC Audio £25.00
- ***Doctor Who: Full Circle*** by Andrew Smith [Fourth Doctor, Romana, K9 and Adric. Read by Matthew Waterhouse] BBC Audio £20.00

FRIDAY 30

CD - AUDIO DRAMA

- ***The Romance of Crime*** by Gareth Roberts [Fourth Doctor, Romana and K9] Big Finish £14.99
- ***The English Way of Death*** by Gareth Roberts [Fourth Doctor, Romana and K9] Big Finish £14.99
- ***The Exxilons*** by Nicholas Briggs [Fourth Doctor, Leela and K9] Big Finish £10.99
- ***Mistfall*** by Andrew Smith [Fifth Doctor, Tegan, Nyssa and Turlough] Big Finish £14.99

WHERE TO BUY BIG FINISH RELEASES

Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

An Ordinary Life

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Peter Purves (Steven Taylor/ Narrator/the First Doctor), Jean Marsh (Sara Kingdom), Ram John Holder (Joseph Roberts), Damian Lynch (Michael Newman), Sara Powell (Audrey Newman), Stephen Critchlow (Billy Flint)
RRP £14.99 (CD), £10.99 (download)
RELEASED 31 DECEMBER

The next story in *The Early Adventures* range brings the Doctor's companions crashing back to Earth...

"The brief was to do something like *Small Island*, with Steven and Sara stranded in 1950s Britain," explains writer Matt Fitton, "with a family which has immigrated into the country, and to explore the idea that they have to live an ordinary life there – but that world is as alien to them as any planet might be. They end up staying with a family which has come over from the West Indies. To Steven and Sara, these future space people, to have different races mixing is no big deal at all – it's something they're used to. But in the 1950s, there's an element of racial tension."

How do Steven and Sara cope with life in the past?

"At first, when they're abandoned in the 1950s, they are complete fish out of water. They have to fall back on each other – they've got no-one else to rely on to try to get themselves out of it. But once they realise there's not going to be an easy escape, they muck in with the people around them, and make an effort to try to get used to the practicalities and customs of the time.

"I think Steven is probably a bit more at ease than Sara is – he's got a bit more experience, having travelled with the Doctor longer, and he's a bit more easy-going and accepting – whereas she has this Space Service ethos still drilled into her, and doesn't want to stray too far from her weapon, and she wants to keep control of things. As well as the racial prejudice, there's gender prejudice that she has to face as well – the idea that a woman can't go out and be the breadwinner is anathema to her. She tries to do her best, but of the two, I think Steven is the most adaptable.

"There are little hints in earlier Big Finish stories that there's a little bit more than friendship between the two of them, certainly from Steven's side. The idea that they may be stuck together allowed me to touch on and explore that bit of Steven's character a bit more. Peter Purves was saying, 'I'm discovering things I didn't know about Steven', which was nice to hear. It was wonderful having Peter there, because he can just set the tone and carry it, being the Doctor and the narrator as well as the leading man."

But settling down in Earth's past isn't the only challenge for Steven and Sara.

"It's a very subtle threat, which only becomes apparent later on in the story," says Matt, of the story's monster. "In a way, there's enough to cope with just trying to live in 1950s Britain, without Steven and Sara suddenly coming across something else threatening the world..." **DAN TOSTEVIN**

BUY IT BECAUSE: Steven and Sara tackle a world more alien than anything they've encountered...

Sara (Jean Marsh) and Steven (Peter Purves) find themselves in lodgings with Michael Newman (Damian Lynch) and his family.

WHAT'S IT ABOUT?

1950s London: newcomers arrive daily on British shores seeking a fresh start, new opportunities, or simply the chance of a different life. After an emergency landing, the TARDIS crew must make the best of it, and look to their new neighbours for help. But the Newman family has more than the prejudices of the time to contend with. A sinister force grows in strength amid the pubs, docks and backstreets of London – and without the Doctor, marooned in a time and place as alien as anything they've ever encountered, Steven and Sara may well face their greatest challenge yet.

The Highest Science

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts, adapted by Jacqueline Rayner
STARRING Sylvester McCoy (the Seventh Doctor), Lisa Bowerman (Bernice Summerfield), Sinead Keenan, Daniel Brocklebank, James Baxter, Tom Bell
RRP £14.99 (CD), £10.99 (download)
RELEASED 31 DECEMBER

Following the success of 2012's *Love and War*, another of Virgin's *Doctor Who* novels from the 1990s is being adapted for audio by Big Finish Productions.

"We sort of drew up a shortlist," explains producer Cavan Scott. "*The Highest Science* was high on the list, because we knew we wanted to try a story that was Benny on her own with the Doctor; also, it's such a fan-favourite. I did a lot of talking to people, without them knowing why I was asking, and it just kept coming back, time and time again – 'Oh God, we'd love to see *The Highest Science*'."

"I remember reading *The Highest Science* back in the 1990s," recalls Jacqueline Rayner, who's written the audio adaptation, "and it was clear that Virgin had found a major talent in Gareth Roberts. That's been amply proved, not just with his books, but with his television *Doctor Who* stories – he's gifted with the ability to be both funny and dramatic, with neither detracting from the other.

Lisa Bowerman and Sylvester McCoy – Benny and the Doctor!

"Of course, as I found with *Love and War*, the difficulty with adapting an author who is both brilliant and has their own style is that you need to preserve that voice while you're merrily butchering the work. I particularly hated it when I had to change some gorgeous line of dialogue because it was no longer relevant! Overall, it was tricky, but I think we've succeeded in capturing the essence of the story. And of course Sheldukher and the Chelonians are there in all their glory."

> "We knew we wanted to try a story that was Benny on her own with the Doctor... "

"It was a massive book to try and adapt, with a cast of literally thousands," Cav concurs. "We had to bring that down. But the main thrust of the story is still all there, exactly as you recognise from the book. I was doing the trailer, and all these scenes kept coming back at me – Sheldukher, the Cell, the Chelonians... in a way, it's odd, because it's a very *New Adventures*, 1990s kind of *Doctor Who* story – but at the same time, it also feels very new, just in terms of its humour. Obviously a lot of that's to do with the fact that Gareth is involved with the TV series, and that humour comes through."

The Highest Science was Gareth Roberts' first published *Doctor Who* story. How indicative is it of the voice he's since established in other *Doctor Who* novels and TV episodes?

"It's his joy of language," suggests Cav. "My favourite line – and now I get to hear it, which is wonderful – is when Bernice meets Sheldukher for the first time, and talks about how her mum said he had terrible halitosis, and he says 'Rumours of my breath have been greatly exaggerated'. It's things like that. The humour really does shine through, and the one-liners are superb."

Although the relationship between the Seventh Doctor and Benny has been long established in print, it's rare to encounter them on audio without Ace along for the ride.

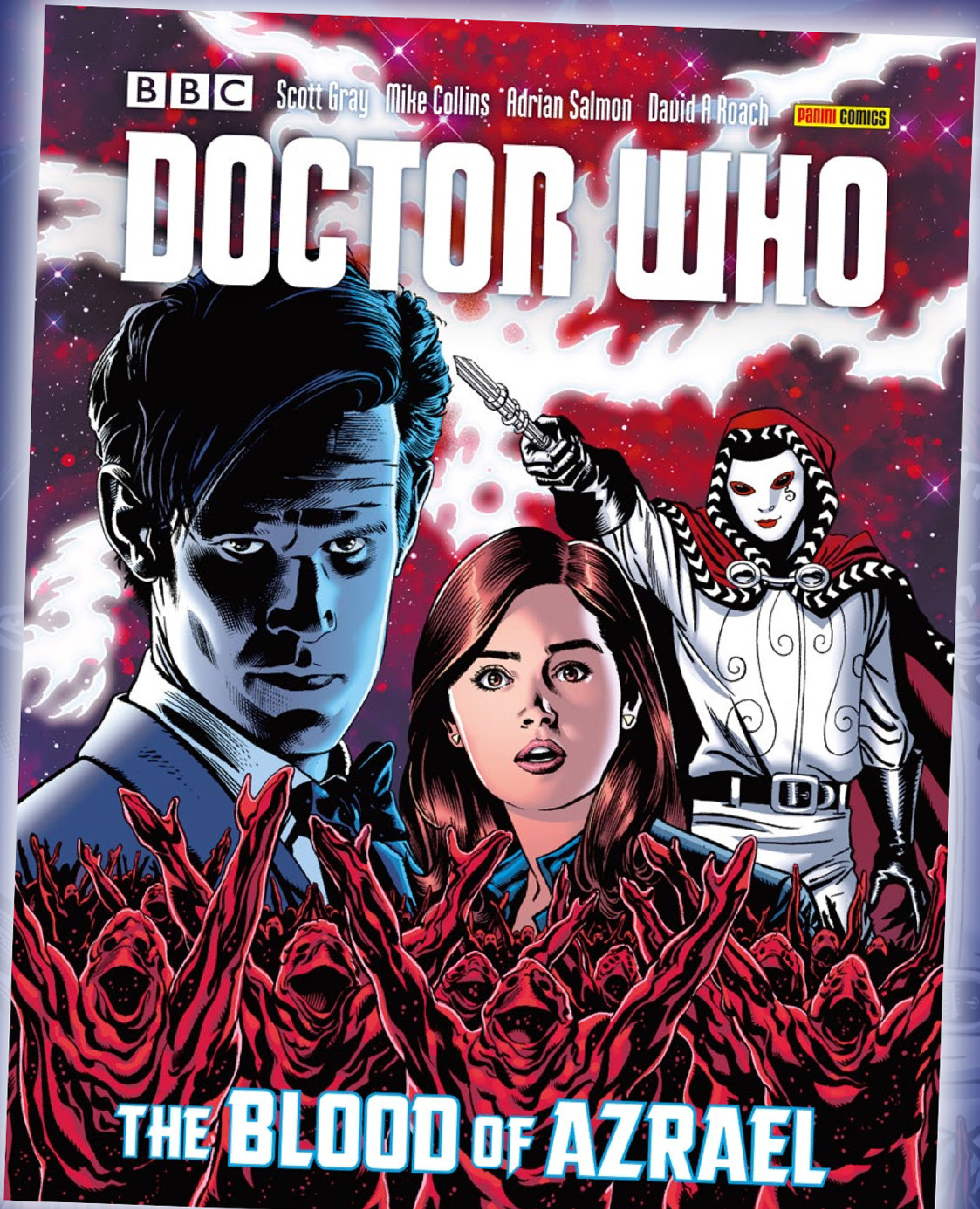
"I worried he would miss Sophie Aldred, that he would feel like someone wasn't invited to the party," says Lisa Bowerman, who plays Benny, "but all of those *New Adventures* worked for a reason – the dynamic between Benny and the Doctor works pretty well."

"It's nice, because it's quite early on in their relationship," adds Cav. "There's a line where she says, 'Do I get to meet monsters now?' She's quite excited about going on adventures with the Doctor..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an adaptation of the first professional *Doctor Who* story by the brilliant Gareth Roberts.

WHAT'S IT ABOUT?

The Highest Science: the pinnacle of knowledge and a terrible weapon. A legend – nothing more. Sheldukher: the most wanted criminal in the galaxy. Evil to the core and hungry for power, whatever the cost. The Chelonians: a vast military power, pledged to eradicate human parasites wherever they are found. The Doctor: an ancient and wise Time Lord tracking a temporal fluctuation that endangers the universe itself. Some things should never meet, but as Professor Summerfield is about to discover, the universe is full of coincidences...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Scott Gray Mike Collins Adrian Salmon David A Roach
Panini Comics
DOCTOR WHO
THE BLOOD OF AZRAEL

The final Comics Collection of the Eleventh Doctor from the pages of Doctor Who Magazine!

OUT NOW!

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, CDs and books!

WIN! RANI ELITE CD!

The TARDIS arrives in the CAGE, one of the most prestigious academic institutions in colonised space. The Doctor is here to receive an honorary degree in Moral Philosophy – but there's something rotten at the heart of the Medical Facility. Someone is operating on the students. Someone without a conscience. Someone with access to a Sidelian Brain Scanner – a technology that hasn't been invented yet. That someone is the ruthless Time Lord scientist known as the Rani – in her new incarnation. But will the Doctor and Peri recognise the Rani's hand before her trap is sprung?

Siobhan Redmond makes her début as the immoral Time Lady in *The Rani Elite* by Justin Richards, the latest full-cast audio drama from Big Finish. Starring Colin Baker and Nicola Bryant as the Sixth Doctor and Peri, the story is available from *www.bigfinish.com* in December priced £14.99 on CD or to download for £12.99. We have **FIVE** CDs to give away to readers who can answer this question:

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND NICOLA BRYANT IN
THE RANI ELITE
BY JUSTIN RICHARDS
FEATURING SIOBHAN REDMOND AS THE RANI
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Which *Doctor Who* story did the Rani first appear in?

- A *Time and the Rani*
- B *The Mark of the Rani*
- C *The Lark of the Rani*

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this immortal line from the Time Lady herself: "LEAVE THE GIRL, IT'S THE MAN I WANT."

WIN! DARK EYES 3 CD SET!

Paul McGann returns as the Eighth Doctor in four brand-new audio adventures from Big Finish Productions, continuing the epic *Dark Eyes* story and pitting the Doctor against his arch enemy – the Master (Alex Macqueen).

The Master's quest for universal domination continues with a plan to manipulate the all-powerful Eminence and its army of Infinite Warriors. The Doctor's companion Molly O'Sullivan (Ruth Bradley) is key to the plan, forcing the Doctor, with the help of Liv Chenka (Nicola Walker), into a desperate gambit to stop his old enemy and save Molly.

The five-disc *Dark Eyes 3* box set, written by Matt Fitton and featuring an exclusive behind-the-scenes documentary, is out this month at the special price of £20.00 from *www.bigfinish.com* on both CD and download. Big Finish has provided **FIVE** CD sets for winners – just answer this question to be in with a chance:

The Eighth Doctor regenerated on which alien world?

- A Karn
- B Sarn
- C Barn

Phone **09011 542 222** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "HOW DOES IT FEEL TO HOLD BACK DEATH?"

DOCTOR WHO
BIG FINISH
DARK EYES 3

WIN! CARNIVAL OF MONSTERS TALKING BOOK!

The unabridged readings of the classic Target Books *Doctor Who* novelisations make a welcome return this month with the Third Doctor story, *Doctor Who and the Carnival of Monsters* by Terrance Dicks, based on the 1973 television serial by Robert Holmes.

The Doctor and Jo Grant land on a cargo ship crossing the Indian Ocean in 1926 – or so they think. On board, a giant hand suddenly appears, grasps the TARDIS and withdraws, while a prehistoric monster rises without warning from the ocean. The Doctor begins to realise that he and Jo may be trapped inside a carnival of monsters...

Doctor Who and the Carnival of Monsters is read by Katy Manning, who played Jo Grant on TV, and is available to buy now, priced £20.00. Thanks to BBC Audio we have **SIX** copies to give away to readers who are able to answer the following question:

DOCTOR WHO
BBC
AND THE CARNIVAL OF MONSTERS
TERRANCE DICKS
READ BY KATY MANNING

What are the Doctor and Jo trapped inside during the events of *Carnival of Monsters*?

- A A Minnie Mouse
- B A Miniscope
- C A Mini Cooper

Phone **09011 542 223** to enter (51p per call), or post your entry to the address below, starting with this: "NINETY-NINE SKIDOO!"

WIN! DOCTOR WHOAH!

For eight years, the satirical cartoon *Doctor Whoah!* was a mainstay of the **Doctor Who Magazine** letters page. Written and drawn by artist Jamie Lenman under the pseudonym Baxter, it cast a wry eye over the important *Doctor Who* issues of the day – and provided a good few laughs along the way!

Miwk Publishing has now released a collected hardback volume of the entire run of *Whoah!* Included alongside Jamie's full-colour strips are a selection of unpublished early drafts in progress and even some rejected ideas, along with a commentary from the cartoonist himself.

Miwk Publishing will be donating £1 for every copy of *Whoah!* sold to the Giggle Doctors – the charity of Theodora's Children's Trust. The book is available to order now directly from *miwkpublishing.com* priced £19.99. Thanks to the publishers we have **FIVE** copies to give away to readers who can answer the following question:

In which TV story was the Doctor turned into a drawing?

- A *Fear Her*
- B *Fear Him*
- C *Fear Them*

Phone **09011 542 224** to enter (51p per call), or post your entry to the address below, starting with this anguished cry: "BOB? NOT YOU TOO, BOB!"

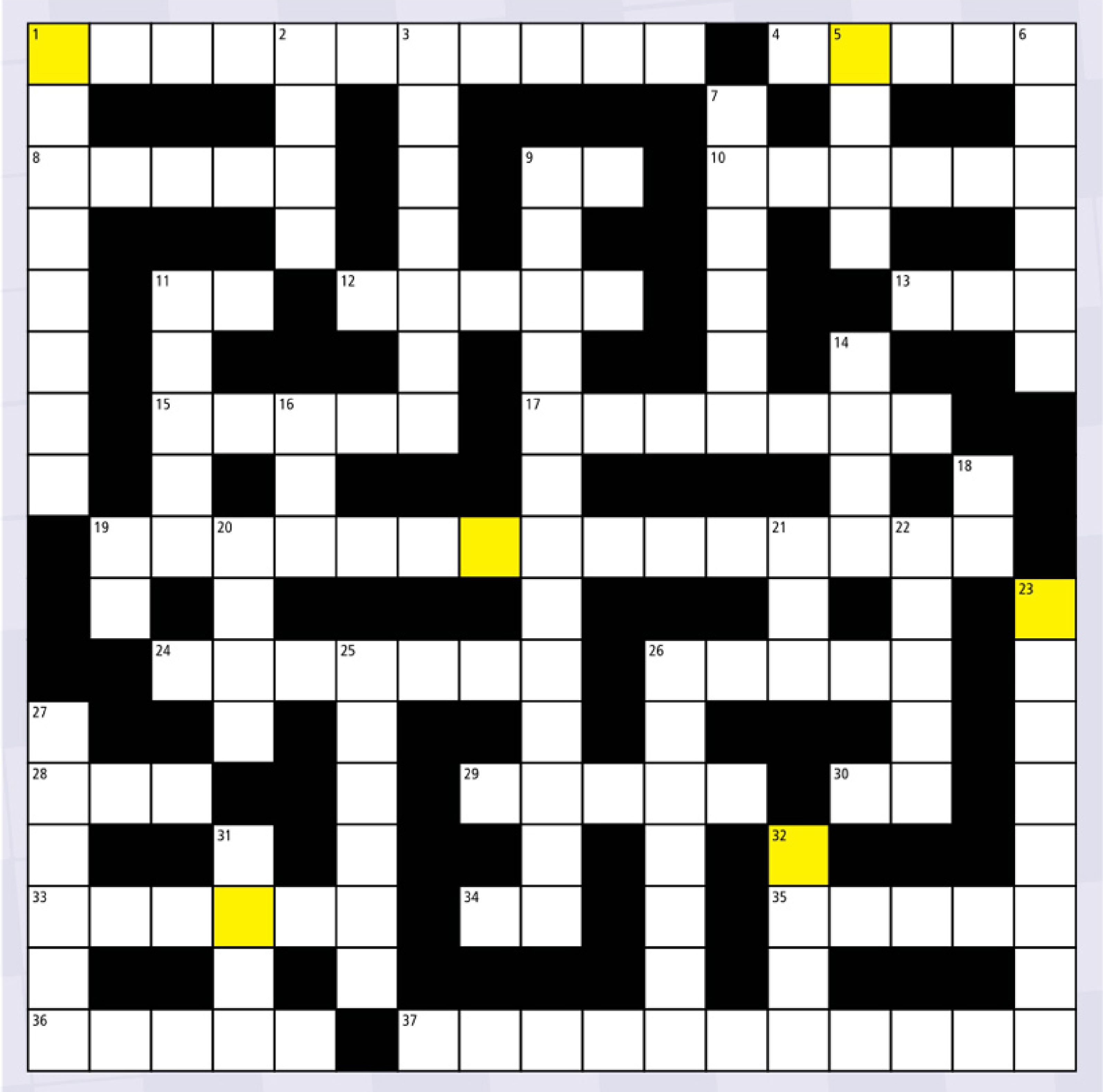
WHOAH!
Eight years of bizarre cartoons from the pages of Doctor Who Magazine
BY JAMIE LENMAN

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 13 November 2014 and close at midnight on Wednesday 10 December 2014. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 480, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 13 December 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Know your TARDIS from your 2Dis? Of course you do! So why not try tackling this puzzle?



WIN! THE LATEST SERIES ON DVD!

All 12 episodes of the 2014 series, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara are released on DVD and Blu-ray this month. The box sets include a wealth of bonus features, including features on the Doctor's companions and on the 2014 world tour; four audio commentaries; short, exclusive cast interviews; all 12 episode of the behind-the-scenes show *Doctor Who Extra*; and footage of the *Deep Breath* cinema panel, recorded in London on 23 August 2014.

Doctor Who: The Complete Eighth Series is released on 17 November, priced £34.99 on DVD and £43.99 on Blu-ray. Thanks to those lovely people at BBC Worldwide we have **FIVE** copies of the DVD box set to give away to give away to the readers who can complete the prize crossword and rearrange the letters in the yellow squares to form a monster encountered by the Seventh Doctor.

BBC
DOCTOR WHO
THE COMPLETE EIGHTH SERIES

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this: "THESE ARE ATTACK EYEBROWS. YOU COULD TAKE BOTTLE TOPS OFF WITH THESE!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 13 November and close at midnight on Wednesday 10 December 2014. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 13 December 2014.

ACROSS

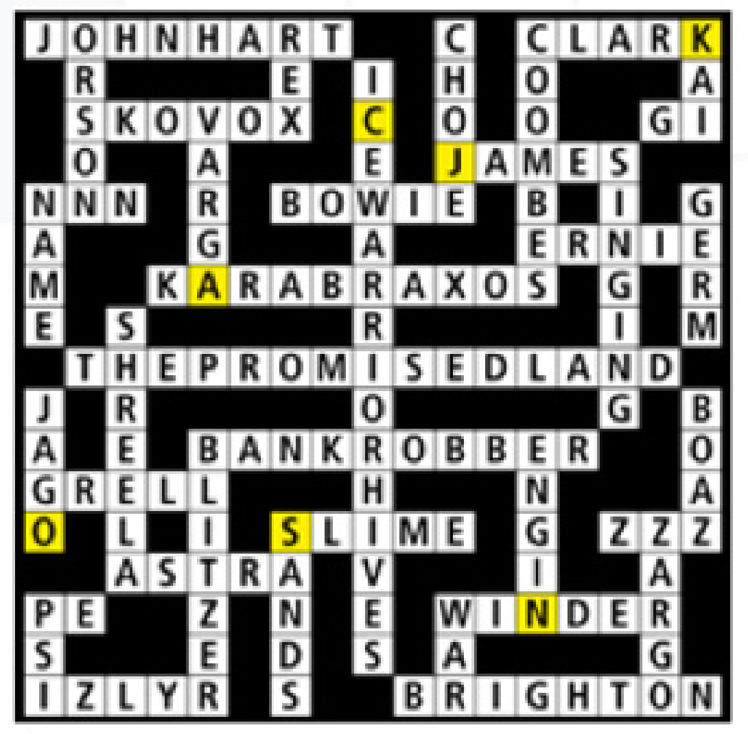
1 Name the Doctor gave to a race of dangerous creatures from another dimension (3,8)
4 Police constable in Devil's End (5)
8 One of the colonists on Frontios (5)
9 __ Wells – famous historical figure who travelled with the Doctor (1,1)
10 Alien race from *The Sarah Jane Adventures* that made an appearance in *The Pandorica Opens* (6)
11 Production code of *Fury From the Deep* (1,1)
12 *The _____ of Drums* (5)
13 (and 2 Down) *Torchwood* cast member whose character is alluded to in *The Stolen Earth* (3,4)
15 Housekeeper of Gabriel Chase, Mrs – (5)
17 Character played by John Abineri (7)
19 Actor who played a powerful woman in *The Trial of a Time Lord* (5,10)
24 It nearly crashed into Buckingham Palace (7)
26 Mel called it a "megabyte modem" (1,1,1,1,1)
28 The Doctor said this doesn't grow anywhere else in the galaxy (3)
29 _____ *of the Fendahl* (5)
30 *100,000* __ (1,1)
33 Dymond's ship (6)
34 Organisation that adjudicated on whether to attack the Slitheen with nuclear weapons (1,1)
35 Donna's nickname for Cline (5)
36 _____ *of Sherwood* (5)
37 Mummified soldier (3,8)

DOWN

1 Treatment centre for Lazar's disease (8)
2 See 13 Across
3 How Leela first described the Doctor (4,3)
5 Character played by Michael Sheard (4)
6 She was targeted by 37 Across (6)
7 Discontented member of the Happiness Patrol (5,1)
9 Actor who played a powerful woman in *The Trial of a Time Lord* (5,8)
11 His painting helped save the world (5)
14 Found in the skies above Sardicktown (4)
16 (and 27 Down) Character played by Eileen Way (3,6)
18 Harold Saxon, for example (1,1)
19 Production code of *The Evil of the Daleks* (1,1)
20 Writers Gaiman and Cross (4)
21 Mysterious figure who manoeuvred the Doctor into studying 37 Across (3)
22 A companion of the Doctor (5)
23 Co-writer of two *Doctor Who* stories (4,4)
25 Officer in the Chancellery Guard (6)
26 A UNIT officer (7)
27 See 16 Down
31 Harry worked for them (1,1,1,1)
32 "Peri! The ___ won't hurt you!" (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: JACKSON

WOTCHA!

The page that is large, and placid, and stupid.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

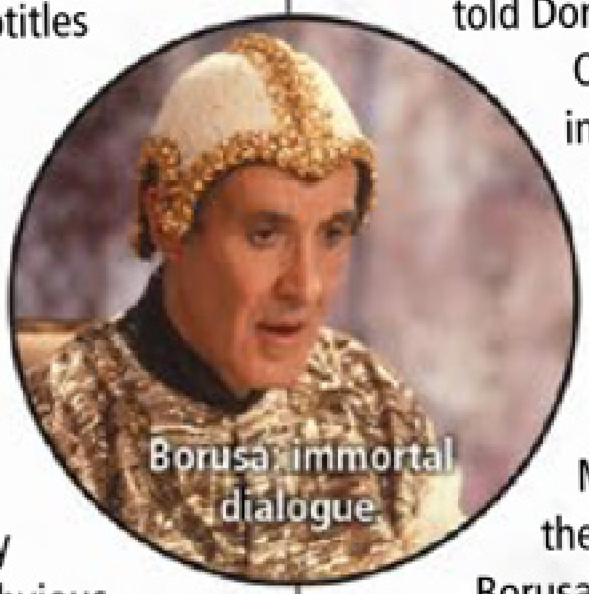
#51

DANNY'S BENCH

I'm not making this up. This actually happened. During the transmission of *Flatline*, viewers using the closed caption subtitles provided by certain overseas networks were treated to a bit of a howler. During Danny's phone call to Clara, those responsible for compiling the subtitles misheard his innocent line "I've got our bench – d'you get held up?", with the result that some providers offered the alarming subtitle "What up, bitch? You get held up?" Yes, that actually went out. By the time you read this, heads may have rolled.

Now, before we rush to judgement, let's not be too censorious. Everyone makes mistakes, and the joy of the misheard lyric is one of life's innocent pleasures. A friend once confessed to me that he'd never understood why ABBA could sing so merrily about something so cruel and unusual as "blowing up babies to be with you". And for years I was baffled as to why Sinead O'Connor was proposing to eat her dinner in a fancy red sarong.

Danny Pink: misrepresented.



Borusa: immortal dialogue

So let's just embrace the fact that these things happen. In particular, they seem to happen in glorious abundance on the *Doctor Who* DVD range. If you've never tried watching your favourite story with the subtitles on, chances are you're missing out on a cosmos of craziness. You'd think, would you not, that the people tasked with compiling the hard-of-hearing subtitles would be provided with a copy of the script for reference. Perhaps they are – I wouldn't know – but if so, they rarely seem to do anything so obvious as actually look at it before getting down to the serious business of typing up any old drivel after a couple of quick listens. Understandably, given that *Doctor Who* is a show bristling with specialist vocabulary and distorted voice effects, the results range from the deliciously peculiar to the truly astonishing.

Take, for starters, *The Talons of Weng-Chiang*, in which "Time Agents" is rendered by the DVD subtitles as "Time Ancients", and Mr Sin's line "She been smoking pipe of poppy!" becomes the altogether remarkable "She been slugging type of toddy!" Yes, seriously. And that's merely an hors d'oeuvre. How about this from *The Time Monster*, in which the Doctor's line "The TARDIS is relaying my thoughts to you" becomes "The TARDIS is relaying my force field", whatever that's supposed to mean. And in *Frontier in Space*, when Jo is chattering away to distract the Master from the Doctor's space-walk, we are offered Miss Grant's eye-opening revelation that "I dine with the Brigadier". Really? Gosh. Has anyone told Doris?

One of the great masterpieces in this maelstrom of misheard madness appeared on the original DVD of *The Five Doctors*, although sadly it has been corrected on subsequent editions. Just before the Master's first appearance in the Time Lords' council chamber, Borusa's line "Have him enter" was subtitled on the original release by the mysterious and entirely made-up word "Elementer". What planet are these people on? Presumably the planet "Galafree", which is what's on offer from the closed captions on the old Fox Video VHS version of *The Ribos Operation*, which also has the Doctor declaring that he should have thrown the President to "the Sumtowners" instead of "the Sontarans", and has the planet Ribos inhabited by "British peasants" rather than "brutish" ones. And as for the Shrieve Captain's alarming instruction to "blow off the Shrivenzali for its feed" – the less said the better, I think.

Back among the DVDs, we have a delightful moment in the 'Coming Soon' trailer for *The Moonbase* (you can find it on the *Terror of the Zygons* disc) in which Jamie is terrified out of his wits not by "the piper" but by that rather more mundane phantom "the paper". And perhaps best of all, the *Origins* documentary on *The Edge of Destruction* DVD unearths a glorious exclusive when the production team's original character outline of "Biddy, a with-it girl of 15" is rendered in the subtitles as "Biddy, a withered girl of 15". Probably best that they didn't run with that idea.

IN A NUTSHELL: Elementer, my dear Benton.

TOP TEN UK TOURIST ATTRACTIONS

THE TOWER OF GUNDAN
BUCKINGHAM MALUS
THE GIANT ROBOT'S CAUSEWAY
THE CUTTY QUARK
MADAME TOOS-VOORDS
AUTON TOWERS
THE NORFOLK BORADS
KINDA SCOUT
THE NIGHTMARE OF EDEN PROJECT
THE WEEPING ANGEL OF THE NORTH

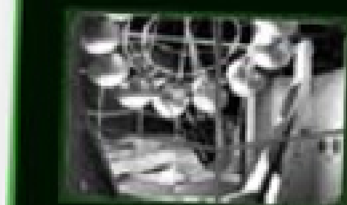
THE Six Faces OF DELUSION

It's not just the DVD subtitles that have thrown up the occasional blooper over the years. The Target novelisations didn't do badly either. Which five of these are genuine, and which one misses the target completely?

Answer revealed at the bottom of the page.

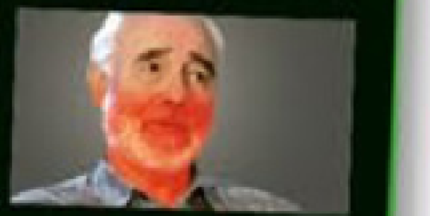
1. In the novelisation of *The Robots of Death*, the character of Cass appears alive and well several pages after he has been murdered.
2. In the novelisation of *Black Orchid*, the Doctor recalls the events of the following year's story *The King's Demons*.
3. The original cover blurb for *Doctor Who and the Cave Monsters* describes the Tyrannosaurus Rex as a 'mammal'.
4. An unfortunate typo in the novelisation of *Delta and the Bannermen* has the Doctor 'peeing over' a shelf rather than 'peering over' it.
5. According to the cover blurb of the 1993 reprint of *Pyramids of Mars*, Sutekh is an 'evil Egyptian', while Professor Scarman 'builds a rocket and flies to Mars'.
6. An unfortunate typo in the novelisation of *The Mind of Evil* has the Doctor and Jo showing 'their UNIT asses' to a prison guard.

RESURRECTION OF THE BIOMEAD-OMETER!



1967: The moon plays host to a gravity machine which controls the Earth's weather.

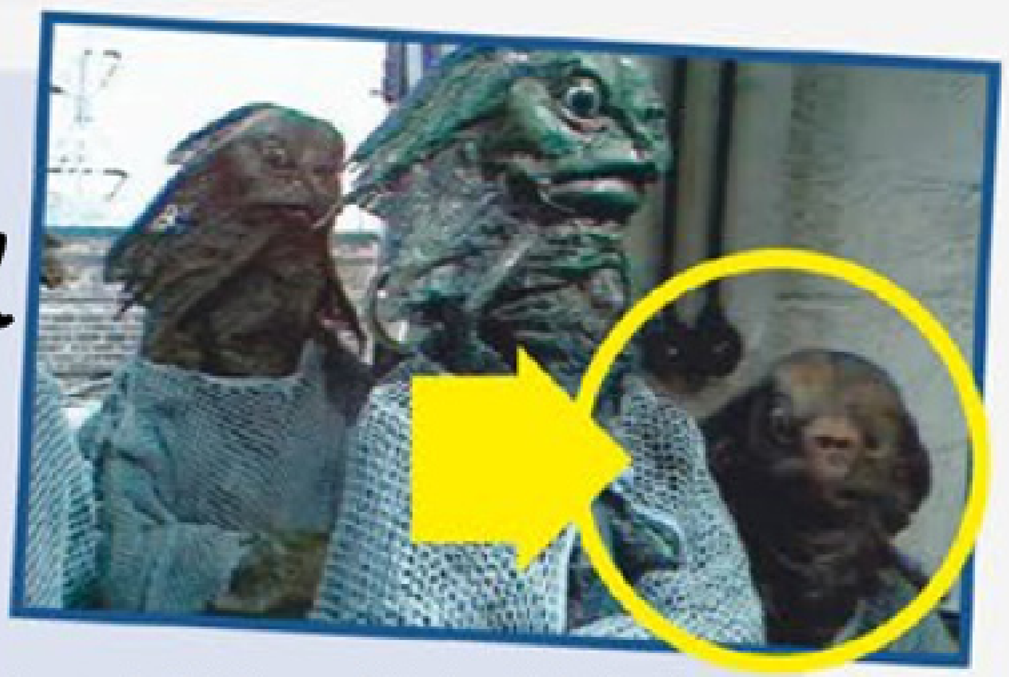
1970: The moon was responsible for the extinction of the dinosaurs.



2007: The moon plays host to a London hospital abducted by space rhinos.

2014: The moon is a dragon's egg.

SUPPORTING ARTISTS of the month



On paper, it must have looked so simple. We're at 10:15 in Episode 6 of *The Sea Devils*, and the action couldn't be more straightforward: four Sea Devils burst into the room and their leader says, "This noise – what has been happening?" Alas, there's many a slip twixt latex lips. What actually happens is that the first Sea Devil wallops the door so hard that it crashes into the wall and makes the whole set shudder visibly. He then dashes forward and crouches low to make way for the Chief Sea Devil, who makes it into the room just before Newton's Third Law of Motion kicks in: the door swings back, leaving the remaining two Sea Devils to fumble with it in the background as they frantically do their best to totter into the room and hit their marks, which they eventually achieve with a blissful air of "Yup, I think we got away with that." Huge respect and wild applause.

ANSWERS: It's Annabel from *In the Forest of the Night* on the Time-Space Visualiser. **The Six Faces of Delusion:** Alas, number 6 is a complete fabrication. However, a similar typo, with 'ass' instead of 'pass', did appear with hilarious consequences in the *New Adventures* novel *The Left-Handed Hummingbird*. The other five, amazingly, are all true.

NEXT ISSUE...

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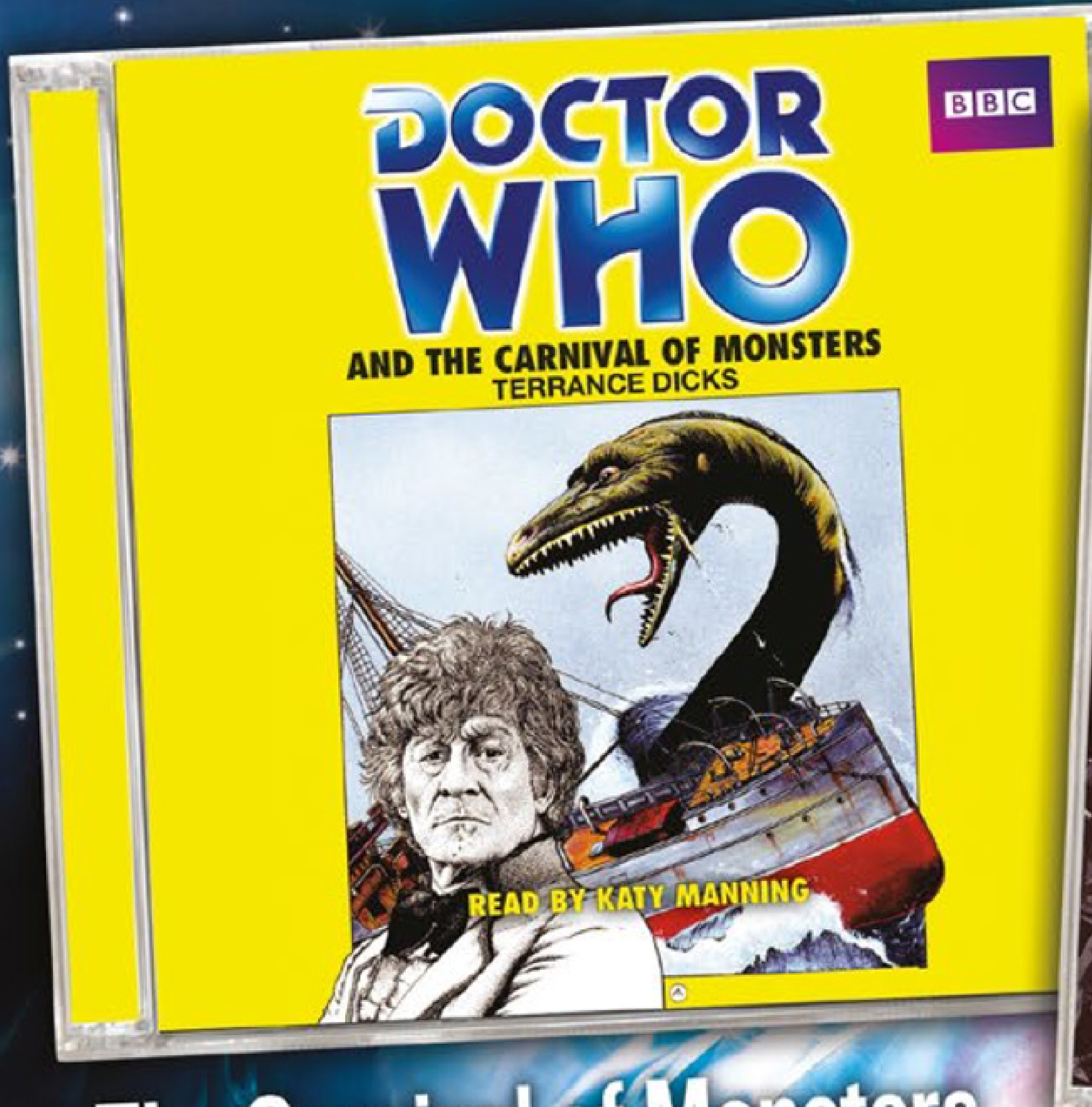
A Word in Your Ear...


DOCTOR WHO
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AND THE CARNIVAL OF MONSTERS
TERRANCE DICKS
READ BY KATY MANNING

BBC
YOU HAVE TO BREAK IN TO BREAK FREE...
DOCTOR WHO
THE BLOOD CELL
James Goss
READ BY COLIN McFARLANE

The Carnival of Monsters
read by Katy Manning

The Blood Cell
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STEPHEN BAXTER

The Wheel Of Ice
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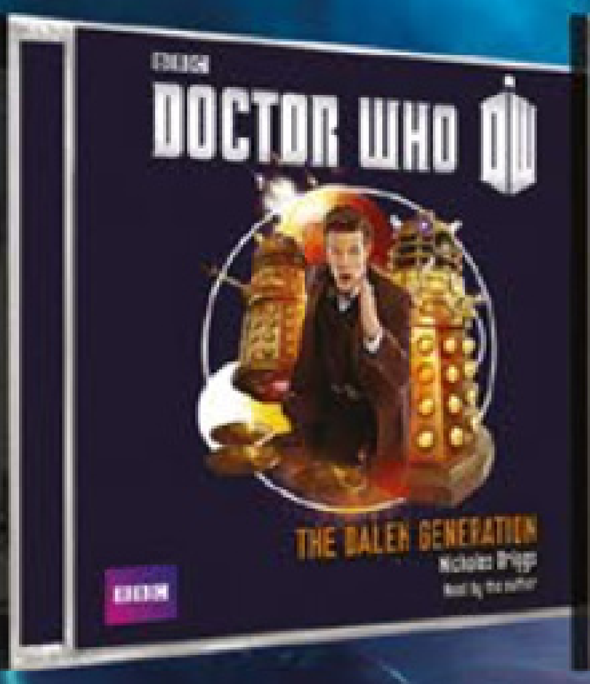
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Nicholas Briggs

The Dalek Generation
read by Nicholas Briggs

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TERRANCE DICKS

The Planet of the Daleks
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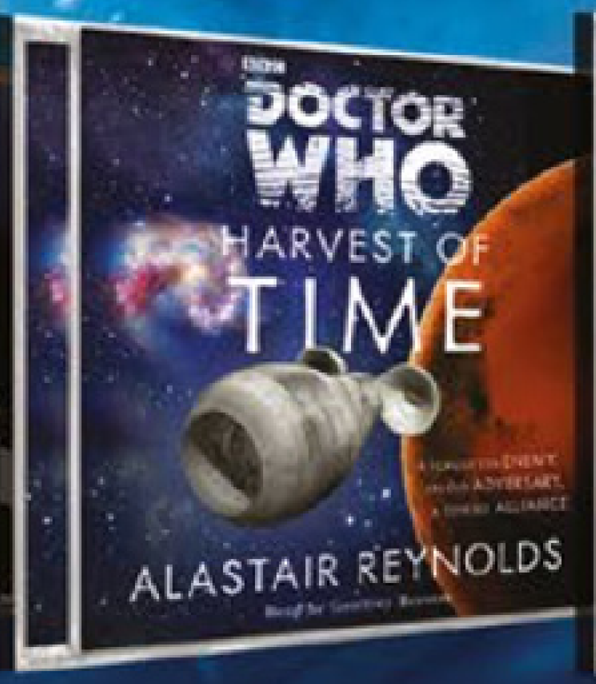
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